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# UMS / W99

...née Leming The Great at Copius Clarence Fountain and the  
...ind Boys of Aaham The Original Soul Mirrors Duke Ellington  
...nternational the Anne Sofie von Otter Chamber Music Society of  
...ne Center Merle Birmingham Dance Company Maxim Vengerov  
...rpheus Chamber Orchestra Meryl Tankard Australian Dance Theatre  
...Kodo David Daniels Martin Katz James Galway Abbey Lincoln  
...Takács Quartet Alvin Ailey American Dance Theater The  
...Tallis Scholars Gypsy Caravan Sweet Honey in the Rock  
...Trio Fontenay Steve Reich Ensemble Mozarteum Orchestra  
...of Salzburg ¡Cubanismo! Ewa Podleś Garrick Ohlsson

**University Musical Society of the University of Michigan / Winter 1999 Season**

...nonymous 4 Lionheart Monsters of Grace Wynton Marsalis  
...Lincoln Center Jazz Orchestra NHK Symphony  
...Orchestra of Tokyo Sarah Chang Ford Honors Program



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# University Musical Society

of the University of Michigan

The 1998-99  
Winter Season

## On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: a triumphant Evgeny Kissin in his long-awaited UMS debut recital at Hill Auditorium; Itzhak Perlman performing with the Klezmer Conservatory Band as part of December 1997's *In the Fiddler's House*; Burton Memorial Tower shimmering on a concert evening.

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## From the President



Ken Fischer (r) with  
Michael Kondziolka

**T**hanks very much for attending this UMS performance and for supporting the performing arts in our community. I'm excited about the performances we're able to bring you this season and hope that you'll join us for others. A complete listing of the winter season begins on page 22.

UMS has been presenting performances in Ann Arbor for 120 years. During this time UMS has achieved a reputation for distinction in presenting the performing arts. The process of engaging world-class artists to perform in our community requires special knowledge, intuition, and skills. UMS is fortunate to have as our Director of Programming one of the best in presenting field, Michael Kondziolka.

Michael joined the UMS staff ten years ago after interning for one year. It soon became apparent to all of us at UMS that Michael's combination of artistic knowledge and passion on the one hand and outstanding administrative and negotiating skills on the other would make him an ideal person to manage our efforts to expand, diversify, and strengthen our artistic offerings. Under Michael, UMS has added series featuring jazz, vocal recitals, world music, guitar, early music and vocal chamber music, dance, contemporary arts, and the artistic expressions of specific cultures. Michael's great

respect for both artists and audiences has led us to find many new performance venues particularly appropriate for the specific art form being presented.

Artists like coming to Ann Arbor. They like our audiences, concert halls, and tradition. But they also like being on a roster with the leading artists of our time, and that's what Michael assures will happen year after year. Thank you, Michael, for your extraordinary contribution to UMS and to our community.

I'd like to know your thoughts about this performance. I'd also like to learn anything we can do at UMS to make your concertgoing experience the best possible. If we don't see each other in the lobby, please call my office at Burton Tower on the campus (734-647-1174) or send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Sincerely,

Kenneth C. Fischer, *President*

## From the UMS Chair

**I**t is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1998-99 season listed on the following pages. We are proud to have been chosen by them, for their investment in the University Musical Society is clear evidence not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a long history of association with us and have expanded and diversified their support in very meaningful ways.

Increasingly, our annual fundraising requirements are met by the private sector: very special individuals, organizations and companies that so

generously help bring the magic to UMS performances and educational programs throughout southeastern Michigan. We know that all of our supporters must make difficult choices from among the many worthwhile causes that deserve their support. We at the University Musical Society are grateful for the opportunities that these gifts make possible, enhancing the quality of life in our area.

Sincerely,

Beverley Geltner  
*Chair, UMS Board of Directors*



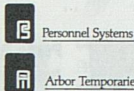
# Thank You, Corporate Leaders



**RICHARD L. HUBER**  
*Chairman and CEO, Aetna, Inc.*  
 On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their programs which help bring the arts to so many families and young people.



**JEANNE MERLANTI**  
*President, Arbor Temporaries/Personnel Systems, Inc.*  
 "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."



**WILLIAM BRUCECK**  
*President and CEO, Bank of Ann Arbor.*  
 "As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



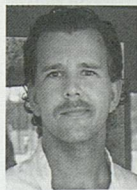
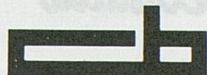
**SAM EDWARDS**  
*President, Beacon Investment Company*  
 "All of us at Beacon know that the University Musical Society is one of this community's most valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."



**HABTE DADI**  
*Manager, Blue Nile Restaurant*  
 "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



**CARL A. BRAUER, JR.**  
*Owner, Brauer Investment Company*  
 "Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



**DAVID G. LOESEL**  
*President, T.M.L. Ventures, Inc.*  
 "Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



**KATHLEEN G. CHARLA**  
*President, Charla Breton Associates, Publishers Representatives*  
 "Music is a wondrous gift that nurtures the soul. Charla Breton Associates is pleased and honored to support the University Musical Society and its great offering of gifts to the community."



**L. THOMAS CONLIN**  
*Chairman of the Board and Chief Executive Officer, Conlin Travel*  
 "Conlin Travel is pleased to support the significant cultural and educational projects of the University Musical Society."





**JOSEPH J. YARABEK**  
Office Managing  
Partner, Deloitte &  
Touche  
"Deloitte & Touche  
is pleased to support  
the University  
Musical Society.

Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"

**Deloitte &  
Touche**



**ANTHONY F. EARLEY, JR.**  
Chairman, President  
and Chief Executive  
Officer, Detroit Edison  
"By bringing the joy  
of the performing arts  
into the lives of com-  
munity residents, the

University Musical Society provides an important part of Ann Arbor's uplifting cultural identity, offers our young people tremendous educational opportunities and adds to Southeastern Michigan's reputation as a great place to live and work."

**DETROIT EDISON  
FOUNDATION**



**EDWARD SUROVELL**  
President, Edward  
Surovell Realtors  
"It is an honor for  
Edward Surovell  
Realtors to be able to  
support an institution  
as distinguished as the

University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."

**EDWARD  
SUROVELL  
REALTORS**



**LEO LEGATSKI**  
President, Elastizell  
Corporation of America  
"A significant charac-  
teristic of the  
University Musical  
Society is its ability  
to adapt its menu to

changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."

**Elastizell**



**PETER BANKS**  
President, ERIM  
International.  
"At ERIM International,  
we are honored to  
support the University  
Musical Society's  
commitment to pro-  
viding educational and enrichment oppor-  
tunities for thousands of young people  
throughout southeastern Michigan. The  
impact of these experiences will last a life-  
time."

viding educational and enrichment opportunities for thousands of young people throughout southeastern Michigan. The impact of these experiences will last a lifetime."



**WILLIAM CLAY FORD, JR.**  
Chairman, Ford Motor  
Company  
"At Ford, we believe the  
arts speak a universal  
language. We're proud  
of our long-standing  
association with the

University Musical Society, its concerts, and the educational programs that enrich our community."



**Ford Motor Company**



**GREGG A. DEMAR**  
Vice President,  
Customer Segment  
Marketing, Personal  
Systems Group, IBM  
Corporation  
"IBM salutes the  
University Musical  
Society for their

valuable service to our community in support of students, children and families, and for enhancing their exposure to the Arts."

**IBM**



**WILLIAM S. HANN**  
President, KeyBank.  
"Music is Key to keep-  
ing our society vibrant  
and Key is proud to  
support the cultural  
institution rated num-  
ber one by Key Private  
Bank clients."

**KeyBank**



**DENNIS SERRAS**  
President, Mainstreet  
Ventures, Inc.  
"As restaurant and  
catering service owners,  
we consider ourselves  
fortunate that our  
business provides so  
many opportunities

for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."





**RICHARD A. MANOOGIAN**  
*Chairman and CEO,  
 Masco Corporation*  
 "We at Masco  
 applaud the  
 University Musical  
 Society's contribution


to diversity in arts programming and your efforts to enhance the quality of life in our community."

# MASCO



**RONALD WEISER**  
*Chairman and Chief  
 Executive Officer,  
 McKinley Associates,  
 Inc.*  
 "McKinley Associates  
 is proud to support  
 the University

Musical Society and the cultural contribution it makes to the community."

 **mckinley associates, inc.**



**MICHAEL E. KORYBALSKI**  
*President,  
 Mechanical Dynamics.*  
 "Beverly Sills, one of  
 our truly great per-  
 formers, once said that  
 'art is the signature of  
 civilization.' We believe

that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark—with a flourish."



**Mechanical  
 Dynamics**



**ERIK H. SERR**  
*Principal  
 Miller, Canfield,  
 Paddock and Stone,  
 P.L.C.*  
 "Miller, Canfield,  
 Paddock and Stone  
 is particularly

pleased to support the University Musical Society and the wonderful cultural events it brings to our community."

**MILLER  
 CANFIELD**  
MILLER, CANFIELD, PADDOCK & STONE, P.L.C.



**CHARLES HALL**  
*Partner, Multilogue*  
 "Music is one way  
 the heart sings.  
 The University  
 Musical Society helps  
 our hearts enjoy and  
 participate in song.  
 Thank you."



**PHILLIP R. DURYEA**  
*Community  
 President, National  
 City Bank*  
 "National City Bank  
 is pleased to continue  
 our historical support  
 of the University

Musical Society which plays such an important role in the richness of our community."

# MULTILOGUE

# National City



**JORGE A. SOLIS**  
*First Vice President  
 and Manager,  
 FCNBD Bank*  
 "FCNBD Bank is  
 honored to share in  
 the University  
 Musical Society's

proud tradition of musical excellence and artistic diversity."



**LARRY MCPHERSON**  
*President and COO,  
 NSK Corporation*  
 "NSK Corporation is  
 grateful for the  
 opportunity to con-  
 tribute to the  
 University Musical

Society. While we've only been in the Ann Arbor area for the past 84 years, and UMS has been here for 120, we can still appreciate the history they have with the city — and we are glad to be part of that history."

**NSK**  
 NSK CORPORATION



**JOE E. O'NEAL**  
*President,  
 O'Neal Construction*  
 "A commitment to  
 quality is the main  
 reason we are a  
 proud supporter  
 of the University

Musical Society's efforts to bring the finest artists and special events to our community."

**O'neal**  
 construction inc



**JOHN PSAROUTHAKIS, Ph.D.**

*Chairman and Chief Executive Officer, Paideia.*

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."

## Paideia



**JOSEPH SESI**

*President, Sesi Lincoln Mercury*

"The University Musical Society is an important cultural asset for our community. The Sesi

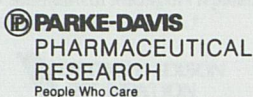
Lincoln Mercury team is delighted to sponsor such a fine organization."



**RONALD M. CRESSWELL, Ph.D.**

*Sr. Vice President and Chief Scientific Officer, Warner Lambert Company*

"Parke-Davis is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."

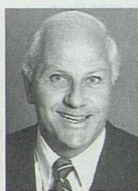


**MICHAEL STAEBLER**

*Managing Partner, Pepper, Hamilton & Scheetz*

"Pepper, Hamilton and Scheetz congratulates the University Musical

Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



**THOMAS B. McMULLEN**

*President, Thomas B. McMullen Co., Inc.*

"I used to feel that a U-M - Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. The UMS provides the best in educational entertainment."



**BRIAN CAMPBELL**

*President, TriMas Corporation*

"By continuing to support this outstanding organization, I can ensure that the southeastern

Michigan region will be drawn to Ann Arbor for its rich cultural experiences for many years to come."



**DR. JAMES R. IRWIN**

*Chairman and CEO, The Irwin Group of Companies.*

*President, Wolverine Temporaries, Inc.*

"Wolverine Temporaries began its support of

the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."



## Foundation Underwriters & Government Agencies



**DAVID E. ENGELBERT**

*Hiram A. Dorfman Co-chairmen*

*Benard L. Maas Foundation*

**Benard L. Maas**

Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984."

We at UMS gratefully acknowledge the support of the following foundations and government agencies:

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 R. Scott Russell, *Systems Analyst*

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 Paul Jomantas, *Assistant Head Usher*

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 Liesel Letzmann  
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 Rebekah Nye  
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 Amy Tubman  
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 Carla Dirlikov  
 Laura Schnitker

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Gail W. Rector

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 Barbara Hertz Wallgren  
 Jeanne Weinch

*The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender or disability. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.*



# General Information

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## Coat Rooms

**Hill Auditorium:** Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

**Rackham Auditorium:** Coat rooms are located on each side of the main lobby.

**Power Center:** Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

**Michigan Theater:** Coat check is available in the lobby.

---

## Drinking Fountains

**Hill Auditorium:** Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

**Rackham Auditorium:** Drinking fountains are located at the sides of the inner lobby.

**Power Center:** Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

**Michigan Theater:** Drinking fountains are located in the center of the main floor lobby.

**Mendelssohn:** A drinking fountain is located at the north end of the hallway outside the main floor seating area.

**St. Francis:** A drinking fountain is located in the basement at the bottom of the front lobby stairs.

---

## Barrier-Free Entrances

For mobility-impaired persons, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

---

## Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, call the Musical Society Box Office at 734.764.2538.

---

## Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free parking is available to UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist levels.

---

## Public Telephones

**Hill Auditorium:** A wheelchair-accessible public telephone is located at the west side of the outer lobby.

**Rackham Auditorium:** Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

**Power Center:** Pay phones are available in the box office lobby.

**Michigan Theater:** Pay phones are located in the lobby.

**Mendelssohn:** Pay phones are located on the first floor of the Michigan League.

**St. Francis:** There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

---

## Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

---

## Restrooms

**Hill Auditorium:** Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

---

**Rackham Auditorium:** Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

**Power Center:** Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off of the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

**Michigan Theater:** Men's and women's rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

**Mendelssohn:** Men's and women's rooms are located down the long hallway from the main floor seating area.

**St. Francis:** Men's and women's rooms are located in the basement at the bottom of the front lobby stairs.

### Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

### Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 734.763.3100 for details.

### UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each auditorium.

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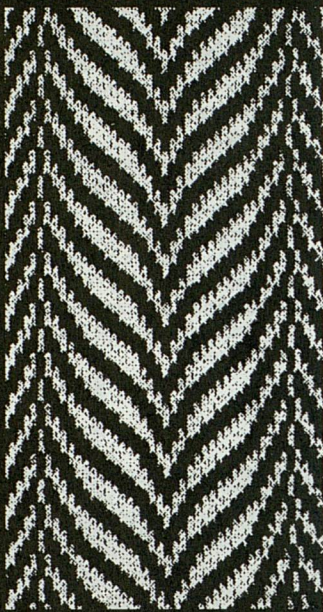
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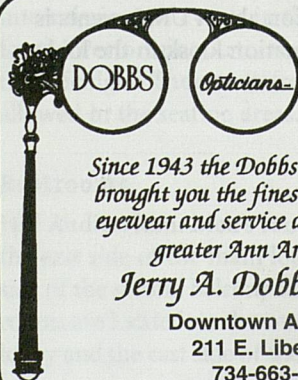
Order online at the UMS Website  
[www.ums.org](http://www.ums.org)

### Visit our Box Office in person

At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices open 90 minutes before the performance time.

### Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the UMS Box Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.



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# University Musical Society

of the University of Michigan

# UMS Choral Union

Thomas Sheets, *conductor*

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 120 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over 80 performances and more than 150 educational events each season.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

Throughout its 120-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, and Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

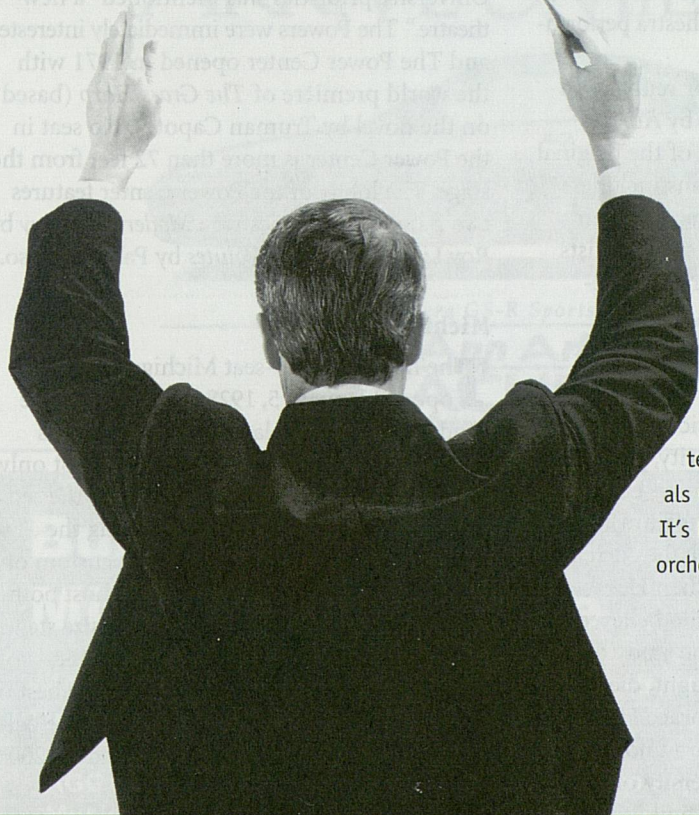
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and Mozart's *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion — a love of the choral art.

*For more information about the UMS Choral Union, please call 734.763.8997.*

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H E L P   A T   E V E R Y   T U R N



# Auditoria

## Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival in 1913, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's *Symphony No. 5*.

Hill Auditorium is slated for renovation in the coming years. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

## Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies.

Even more remarkable than the size of the gift is the fact that neither of the Rackhams ever attended the University of Michigan.

## Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested and The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

## Michigan Theater

The historic 1,710-seat Michigan Theater opened January 5, 1928 at the peak of the vaudeville/ movie palace era. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country. Restoration of the balcony, outer lobby and facade is planned for 2003.

## St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and in



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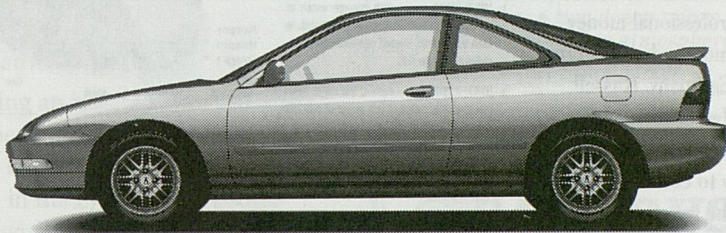
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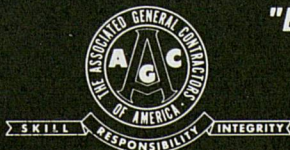
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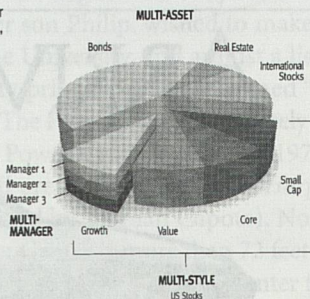
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## Auditoria, continued

1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

## Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series.

## Burton Memorial Tower

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative location for the University Musical Society.

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.



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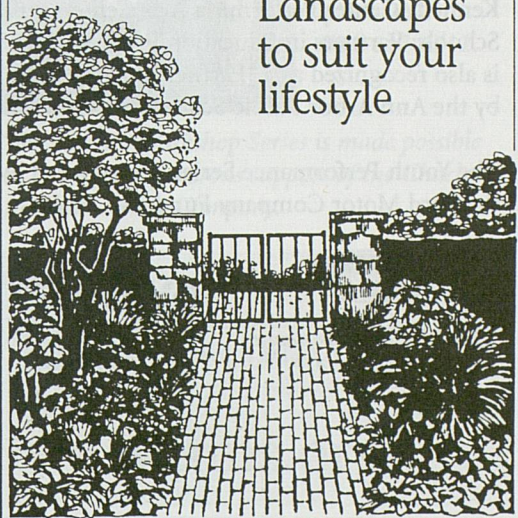
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# Education and Audience Development

During the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 11,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Trinity Irish Dance Company, *The Gospel at Colonus*, Orpheus Chamber Orchestra with Pepe Romero, Kodo, and Alvin Ailey American Dance Theater. In addition to the Youth Performance Series, UMS inaugurates its new First Acts program, bringing school children to regularly scheduled evening and weekend performances and providing educational contexts. For more information on UMS youth education programs, please call 734-647-6712.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program. UMS is also recognized as a "Partner in Excellence" by the Ann Arbor Public Schools.

The Youth Performance Series is sponsored by the Ford Motor Company Fund and Target.



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Other activities that further the understanding of the artistic process and appreciation for the performing arts include:

## MASTER OF ARTS INTERVIEW SERIES

Now entering its third year, this series is an opportunity to showcase and engage our artists in informal, yet in-depth, dialogues about their art form, their body of work and their upcoming performances. This Winter's series includes interviews with:

- Choreographer **Merce Cunningham**
- Composer **Steve Reich** and filmmaker **Beryl Korot**
- Artistic Director and Choreographer **Judith Jamison**



MITSUKO UCHIDA (r),  
INTERVIEWED BY  
SUSAN ISAACS NISBETT  
FOR THE MASTER OF  
ARTS INTERVIEW  
SERIES IN NOVEMBER  
1998.

## PREPS (PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. Led by local and national experts in their field, all PREPs are free and open to the public and begin one hour before curtain time. Some highlights from this year's series include:

- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes two concerts by the **American String Quartet**.
- David Vaughan, company archivist for the **Merce Cunningham Dance Company**, leads talks on Cunningham's 50-year body of work.
- Professor Kenn Cox interviews members of the **Lincoln Center Jazz Orchestra**,
- And other highlighted PREPs featuring **Naomi André**, **Richard LeSueur** and other experts.



DIRECTOR OF EDUCATION, BEN JOHNSON (r) HOSTS A MEET THE ARTIST WITH THE AMERICAN STRING QUARTET IN NOVEMBER.

## RESIDENCY ACTIVITIES

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, workshops, seminars, symposia, and panel discussions. Most activities are free and open to the public and occur around the date of the artist's performances.

Major residencies for the 98/99 Winter Season include:

- **American String Quartet**/Beethoven the Contemporary Series
- **The Gospel at Colonus**
- **ImMERCESion: The Merce Cunningham Dance Company**

For detailed Residency Information, call 734-647-6712.

## MEET THE ARTISTS: POST-PERFORMANCE DIALOGUES

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artists, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage. This winter, patrons will have the opportunity to meet, among others:

- Choreographers **Merce Cunningham** and **Meryl Tankard**
- Members of the acapella group **Sweet Honey in the Rock**
- The **American String Quartet** and composer **Kenneth Fuchs**

## TEACHER WORKSHOP SERIES

A series of workshops for all K-12 series, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on-going efforts to incorporate the arts in the curriculum. This Winter Season's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **Kodo**, Monday, January 25, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Alvin Ailey American Dance Theater**, Tuesday, February 2, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Storytelling: Involving Students in African Tales**, Workshop leader: Dylan Pritchett, Kennedy Center Arts Educator, Monday, March 8, 4-7 p.m., Balas II building, Ann Arbor, Grades 1-6
- **Special Education: Movement Strategies for Inclusion**, Workshop leader: Eric Johnson, Kennedy Center Arts Educator, Monday, March 22, 4-7 p.m. Washtenaw Intermediate School District, Ann Arbor, Grades K-8.



To register for Teacher Workshops, please call 734-647-6712.

*The Teacher Workshop Series is made possible in part by the generous support of the Charles Reinhart Realty Company.*

Information on the above events can be found in the season listing in the following pages, the UMS Winter brochures, or on the UMS Website:

[www.ums.org](http://www.ums.org)

# 1998-99 UMS Winter Season

Look for related Educational Events listed in blue.

## JANUARY

### TRINITY IRISH DANCE COMPANY

Thursday, January 7, 8 P.M.  
Friday, January 8, 8 P.M.  
Power Center

**Meet the Artists** Meet the Trinity dancers in the lobby after the performance.  
*Sponsored by National City Bank.*

### GEORGE GERSHWIN: SUNG AND UNSUNG

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TED KEEGAN, TENOR  
STEVEN BLIER AND JOHN MUSTO,  
PIANO

Saturday, January 9, 8 P.M.  
Sunday, January 10, 4 P.M.

Lydia Mendelssohn Theatre  
*Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.*

### RENÉE FLEMING, SOPRANO

Thursday, January 14, 8 P.M.  
Hill Auditorium

**PREP** Naomi André, U-M Assistant Professor of Music History and Musicology. Thursday, January, 14, 7 p.m., MI League Hussey Room.  
**Meet the Artist** post-performance dialogue from the stage.  
*Sponsored by Pepper Hamilton, L.L.P. Media Partner WGTE.*

### THE GOSPEL AT COLONUS

FEATURING J.D. STEELE AND  
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BLIND BOYS OF ALABAMA  
THE ORIGINAL SOUL STIRRERS  
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THE DUKE ELLINGTON  
CENTENNIAL CHOIR

Friday, January 15 – Saturday, January 16,  
8 P.M.

Sunday, January 17, 3 P.M.  
Monday, January 18, 3 P.M.

**Community Gospel Sing-Along** with the cast of *The Gospel at Colonus*. Wed, Jan 13, 7 p.m. Martin Luther King Jr. Senior High School, 3200 E. Lafayette, Detroit. Call 734-647-6712 for information and registration.

**Family Performance** Special one-hour performance for parents and their children. Saturday, January 16, 2 p.m., Power Center.  
*Sponsored by NBD. Co-presented with the Office of the Provost of the University of Michigan and presented with support from*

*the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts, and the Michigan Council for Art and Cultural Affairs. Media Partner WEMU and Metro Times.*

### AMERICAN STRING QUARTET BEETHOVEN THE CONTEMPORARY

Thursday, January 28, 8 P.M.  
Rackham Auditorium

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.*

### ANNE SOFIE VON OTTER, MEZZO-SOPRANO

#### CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

DAVID SHIFRIN, ARTISTIC DIRECTOR  
BENGT FORSBERG, PIANO

Friday, January 29, 8 P.M.  
Lydia Mendelssohn Theatre

**PREP** "An Introduction to Scandinavian Songs" by Richard LeSueur, Vocal Arts Information Services, Fri, Jan 29, 7 p.m. Michigan League, Hussey Room.

*Sponsored by KeyBank with additional support from Maurice and Linda Binkow, STM, Inc., and the Swedish Round Table Organizations. Media Partner WGTE.*

### AMERICAN STRING QUARTET BEETHOVEN THE CONTEMPORARY

ONE-HOUR FAMILY PERFORMANCE  
Saturday, January 30, 2 P.M.

Rackham Auditorium

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.*

## FEBRUARY

### AMERICAN STRING QUARTET BEETHOVEN THE CONTEMPORARY

Sunday, February 7, 4 P.M.  
Rackham Auditorium

**PREP** "From Romeo to Leonore: The Operatic Quartet" by Steven Whiting, U-M Assistant Professor of Musicology, with U-M School of Music student musicians. Sun, Feb 7, 3 p.m. Michigan League, Vandenberg Room.

**Meet the Artists** Post-performance dialogue from the stage with the American String Quartet and composer Kenneth Fuchs.

**Lecture** "Interdisciplinary Relationships in Music and the Fine Arts" by composer Kenneth Fuchs, Mon, Feb 8, 12 noon, School of Music, Room 2033.

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.*

### IMMERCESION: THE MERCER CUNNINGHAM DANCE COMPANY

Friday, February 12 – Saturday,  
February 13, 8 P.M.

Power Center

**Brown-bag Lunch** "Chance Patterns: Historic Moments in 50 years of Merce Cunningham's Choreography" by Kate Remen at the Institute for the Humanities on Merce Cunningham. Tue, Jan 12, 12 noon, U-M Institute for the Humanities.

**Merce Cunningham Mini Course**—U-M under-grad and grad students earn 2 credit hours of Independent Study with Gay Delanghe with materials drawn from the Merce Cunningham Residency. Mass meeting held on January 9, 12 noon, U-M Dance Building, Studio A, or email delanghe@umich.edu for details.

**Family Workshop:** Chance Encounters Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop on Sat, Feb 6 which culminates in a free performance and reception at the Power Center on Wed, Feb 10; Workshop held at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. For more information and registration call the Ann Arbor Art Center, 994-8004 x 101 or walk-in registration at the Ann Arbor Art Center

**Art Class:** Random Patterns, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 6, 9 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

**Art Lecture:** Costume and Image: Form? Function? Funky?, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Mon, Feb, 8, 7 p.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

**Art Class:** Drawn to Dance, taught by the Ann Arbor Art Center at the Power Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 13,

11 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

**Lobby Exhibit** Art from the Ann Arbor Public Schools, inspired by Merce Cunningham on display in the Power Center Lobby, Feb 1-14.

**Brown-bag Lunch** at the Institute for the Humanities on John Cage's Cartridge Music presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tues, Feb 9, 12 noon. U-M Institute for the Humanities. **Music for Dance** for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, Feb 9, 2:45 p.m. U-M Dance Building Studio A.

**Master of Arts Interview** of choreographer Merce Cunningham interviewed by Roger Copeland, Professor of Theater and Dance at Oberlin College. Thu, Feb 11, 7 p.m. U-M Dance Building, Betty Pease Studio. **Advanced Technique Master Classes** taught by Meg Harper, Chair of the Cunningham Studio, at the U-M Dance Department, 10 places per class and 10 observers open to the public. Eight classes available: Tues and Thu, Feb 9 and 22, 11 a.m. and 12:45 p.m. Wed and Fri, Feb 10 and 12, 12:45 p.m. and 2:30 p.m. Call 734-763-5460 to register.

**LifeForms**—Computers and Choreography with U-M Professor Stephen Rush and Cunningham Company Archivist, David Vaughan. Fri, Feb 12, 9 a.m., Design Lab 1, Media Union.

**PREP** Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Fri, Feb 12, 7 p.m., Modern Languages Building, Lecture Room.

**Meet the Artist** Post-performance dialogue from the stage, Fri, Feb 12.

**Advanced Technique Master Class** taught by Robert Swinston, Assistant to the Choreographer. Sat, Feb 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. To register, please call 734-747-8885.

**Study Day and Open Rehearsal** Company Archivist, David Vaughan, leads discussions of Cunningham and his collaborators works at an open rehearsal. Sat, Feb 13, 1 p.m., Power Center balcony. For more information and registration please call 734-647-6712.

**PREP** Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Sat, Feb 13, 7 p.m., Michigan League, Hussey Room. *Media Partner WDET and Metro Times.*

**MAXIM VENGEROV, VIOLIN**  
**IGOR URYASH, PIANO**  
Sunday, February 14, 4 P.M.  
Hill Auditorium  
*Media Partner WGTE.*

**ORPHEUS CHAMBER ORCHESTRA**  
**PEPE ROMERO, GUITAR**  
Monday, February 15, 8 P.M.  
Rackham Auditorium  
*Sponsored by CFI Group.*

**MERYL TANKARD AUSTRALIAN  
DANCE THEATRE**  
**FURIOSO**  
Friday, February 19 – Saturday,  
February 20, 8 P.M.  
Power Center

**Dance Theater Lecture Demonstration** by Meryl Tankard, U-M Department of Dance, Studio A, Wed, Feb 17, 2:15 p.m. **Master Classes** at the U-M Department of Dance, Thu, Feb 18, 11 a.m. and 12:45 p.m., 10 places per class and 10 observer spaces open to the public. Call 734-763-5460 to register  
**PREP** Video talk of Meryl Tankard's choreography, Fri, Feb 19, 7 p.m. Michigan League, Hussey Room.  
**PREP** Video talk of Meryl Tankard's choreography, Sat, Feb 20, 7 p.m., Michigan League, Koessler Library.  
**Meet the Artist** post-performance dialogue from the stage.  
*Media Partner WDET and Metro Times.*

**MICHIGAN CHAMBER PLAYERS**  
FACULTY ARTISTS OF THE UNIVERSITY  
OF MICHIGAN SCHOOL OF MUSIC  
Sunday, February 21, 4 P.M.  
Rackham Auditorium  
*Complimentary Admission*

**KODO**  
Tuesday, February 23 – Thursday,  
February 25, 8 P.M.  
Power Center  
*Sponsored by NSK Corporation with support from Beacon Investment Company and the Blue Nile Restaurant. Media Partner WDET.*

## MARCH

**RESCHEDULED PERFORMANCE!**  
**DAVID DANIELS, COUNTERTENOR**  
**MARTIN KATZ, PIANO**  
Sunday, March 7, 4 P.M.  
Lydia Mendelssohn Theatre

**JAMES GALWAY, FLUTE**  
**PHILLIP MOLL, PIANO**  
Thursday, March 11, 8 P.M.  
Hill Auditorium  
*Sponsored by Parke-Davis Pharmaceutical Research. Media Partner WGTE.*

**ABBEY LINCOLN**  
WITH MARC CORY, PIANO  
MICHAEL BOWIE, BASS  
ALVESTER GARNETT, DRUMS  
Friday, March 12, 8 P.M.  
Michigan Theater  
*Sponsored by Miller, Canfield, Paddock and Stone, L.L.P. Media Partner WEMU.*

**TAKÁCS QUARTET**  
Thursday, March 18, 8 P.M.  
Rackham Auditorium

**ALVIN AILEY AMERICAN DANCE  
THEATER**  
Friday, March 19 – Saturday, March 20,  
8 P.M.  
Sunday, March 21, 4 P.M.  
Power Center  
**PREP** Video talk of signature Ailey choreography. Fri, March 19, 7 p.m. Michigan League, Vandenberg Room.  
**PREP** Video talk of signature Ailey choreography. Sat, March 20, 7 p.m., Michigan League, Hussey Room.  
**Master of Arts Interview** with artistic director and choreographer Judith Jamison, Sat, March 20, 2 p.m. location tbd.  
*Sponsored by Forest Health Services and Mr. and Mrs. Randall Pittman. Media Partner WDET.*

**THE TALLIS SCHOLARS**  
**PETER PHILLIPS, DIRECTOR**  
Wednesday, March 24, 8 P.M.  
St. Francis of Assisi Catholic Church

**GYPSY CARAVAN**  
GYPSY CULTURE FROM INDIA TO  
EASTERN EUROPE AND IBERIA  
Thursday, March 25, 8 P.M.  
Michigan Theater  
*Sponsored by AT&T Wireless with additional support from Republic Bank. Media Partner WDET.*

**SWEET HONEY IN THE ROCK**  
Friday, March 26, 8 P.M.  
Hill Auditorium  
**Meet the Artists** Post-performance dialogue from the stage.  
*Presented with support from Comerica Bank and the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Media Partner WEMU and Metro Times.*

**AMERICAN STRING QUARTET  
BEETHOVEN THE CONTEMPORARY**

Sunday, March 28, 4 P.M.  
Rackham Auditorium

**Beethoven the Contemporary**  
Symposium Papers, panel discussions and keynote speaker on Beethoven and contemporary composers. Sat, March 27, 2 p.m. Rackham Amphitheater and Assembly Hall.

**PREP** "A Rhetoric of Disintegration" by Steven Whiting, U-M Assistant Professor of Musicology, with School of Music student musicians. Sun, March 28, 3 p.m. Rackham Assembly Hall.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**TRIO FONTENAY**

Tuesday, March 30, 8 P.M.  
Rackham Auditorium

**APRIL**

**STEVE REICH ENSEMBLE**

Saturday, April 10, 8 P.M.  
Michigan Theater

**Master of Arts Interview of composer Steve Reich and filmmaker Beryl Korot.** Fri, April 9, 12 p.m. Michigan League, Vandenberg Room.

Media Partner WDET and Metro Times.

**MOZARTEUM ORCHESTRA  
OF SALZBURG**

HUBERT SOUDANT, CONDUCTOR  
TILL FELLNER, PIANO  
KATHARINE GOELDNER,  
MEZZO-SOPRANO

Thursday, April 15, 8 P.M.  
Hill Auditorium

Sponsored by Edward Surovell Realtors.  
Media Partner WGTE.

**LATIN BALL  
WITH ¡CUBANISMO!  
FEATURING JESÚS ALEMAÑY**

Friday, April 16, 8 P.M.  
EMU Convocation Center  
(799 Hewitt Road between Washtenaw Ave. and Huron River Drive)  
Sponsored by Sesi Lincoln-Mercury.  
Media Partner WEMU.

**EWA PODLEŚ, CONTRALTO  
GARRICK OHLSSON, PIANO**

Saturday, April 17, 8 P.M.  
Lydia Mendelssohn Theatre  
**PREP** "An Introduction to the Art of Ewa Podles" by Richard LeSueur, Vocal Arts Information Services, Sat, April 17, 7 p.m., Modern Languages Building, Lecture Room.

Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

**ANONYMOUS 4 AND LIONHEART**

Sunday, April 18, 8 P.M.  
St. Francis of Assisi Catholic Church

**MONSTERS OF GRACE  
A DIGITAL OPERA IN 3-DIMENSIONS  
MUSIC BY PHILIP GLASS  
DESIGN AND VISUAL CONCEPT BY  
ROBERT WILSON  
PERFORMED BY THE PHILIP GLASS  
ENSEMBLE**

Thursday, April 22, 8 P.M.  
Michigan Theater  
Media Partner WDET and Metro Times.

**LINCOLN CENTER JAZZ ORCHESTRA  
WITH WYNTON MARSALIS**

A CENTENNIAL CELEBRATION OF  
DUKE ELLINGTON

Friday, April 23, 8 P.M.  
Hill Auditorium  
**PREP** Kenn Cox, Professor of Music at Michigan State and Wayne State Universities, interviews members of the Lincoln Center Jazz Orchestra, Fri, April 23, 7 p.m., Michigan League, Hussey Room.

Co-sponsored by Arbor Temporaries/Personnel Systems, Inc. and Mechanical Dynamics with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Fund, the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Media Partner WDET.

**NHK SYMPHONY ORCHESTRA  
OF TOKYO**

CHARLES DUTOIT, CONDUCTOR  
SARAH CHANG, VIOLIN  
KAZUE SAWAI, KOTO  
Sunday, April 25, 4 P.M.  
Hill Auditorium

Sponsored by Trimas Corporation with additional support from Weber's Inn. Media Partner WGTE.

**MAY**

**FORD HONORS PROGRAM**

Featuring the presentation of the 1999 UMS Distinguished Artist Award (Artist to be announced in January, 1999) Saturday, May 8, 6 P.M.  
Hill Auditorium and Michigan League.  
Sponsored by the Ford Motor Company Fund.  
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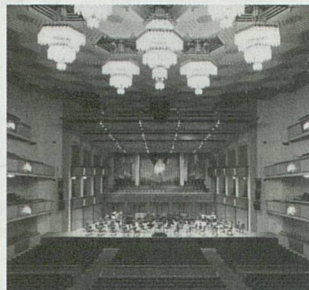
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# University Musical Society

of the University of Michigan  
1998-1999 Winter Season

## Event Program Book

Wednesday, March 24, through Tuesday, March 30, 1999

### General Information

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

### While in the Auditorium

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are not allowed in the auditorium.

If you have a question, ask an usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734-763-1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

### The Tallis Scholars

3

Wednesday, March 24, 8:00pm  
St. Francis of Assisi Catholic Church

### Gypsy Caravan

9

Thursday, March 25, 8:00pm  
Michigan Theater

### Sweet Honey in the Rock

21

Friday, March 26, 8:00pm  
Hill Auditorium

### American String Quartet

25

Beethoven the Contemporary  
Sunday, March 28, 4:00pm  
Rackham Auditorium

### Trio Fontenay

31

Tuesday, March 30, 8:00pm  
Rackham Auditorium

University Musical Society of the University of Michigan • Ann Arbor



Sun, Apr 18 8 P.M.

St. Francis of Assisi Catholic Church

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# The Tallis Scholars

PETER PHILLIPS, *Director*

---

## **Salve Regina**

John Browne

Salve, Regina mater misericordiae, vita  
dulcedo et spes nostra, salve.

Ad te clamamus, exsules filii Euae.

Ad te suspiramus, gementes et flentes in  
hac lacrimarum valle. Eia ergo advocata  
nostra, illos tuos misericordes oculos ad  
nos converte. Et Jesum, benedictum  
fructum ventris tui, nobis post hoc  
exsiliium ostende. Virgo mater ecclesiae,  
aeterna porta gloriae, esto nobis  
refugium apud patrem et filium.

O clemens, Virgo clemens, Virgo pia,  
Virgo dulcis, O Maria. Exaudi preces  
omnium ad te pie clamantium.

O pia, funde preces tuo nato,  
crucifixo, vulnerato, et pro nobis  
flagellato, spinis puncto  
felle potato. O dulcis Maria, salve.

Hail, Queen, mother of pity; our life,  
sweetness, and hope, hail.

To thee we cry, the exiled sons of Eve.

To thee we sigh, lamenting and weeping  
in this vale of tears. Hasten, therefore,  
our advocate, turn thy pitiful eyes upon us.

And, show us Jesus, the blessed  
fruit of thy womb, after this  
exile. Virgin mother of the church,  
eternal gate of glory, be our refuge  
with the Father and the Son.

O merciful one, merciful Virgin, kind  
Virgin, sweet Virgin, Mary, hear the  
prayers of all who cry dutifully to you.

O Holy One, pour out thy prayers to  
thy crucified son, wounded and scourged  
for us, who was pierced with thorns and  
drank gall. Sweet Mary, hail.

---

## **Ne irascaris**

William Byrd

Ne irascaris, Domine, satis, et ne ultra  
memineris iniquitatis nostrae.

Ecce, respice, populus tuus omnes nos.

Civitas sancti tui facta  
est deserta.

Sion deserta facta est.

Ierusalem desolata est.

Be not angry any more, O Lord, and do  
not remember our iniquity any longer.

Behold, see, we are all thy people.

The city of thy holy place is become  
a wilderness.

Sion is become a wilderness.

Jerusalem is forsaken.

### **Emendemus in melius**

Byrd

Emendemus in melius quae ignoranter  
peccavimus, ne subito praeoccupati  
die mortis quaeramus spatium  
poenitentiae et invenire non possumus.  
Attende, Domine, et miserere,  
quia peccavimus tibi.

Adiuva nos, Deus salutaris noster, et  
propter honorem nominis tui libera nos.

Let us amend what we have transgressed  
through ignorance, lest, should the day  
of death suddenly overtake us, we seek  
time for repentance and cannot find it.  
Hearken, O Lord, and have mercy,  
for we have sinned against thee.

Help us, O God of our salvation, and,  
for the glory of thy name, deliver us.

---

### **Aeterne laudis lilium**

Robert Fayrfax

Aeternae laudis lilium, o dulcis Maria  
te laudat vox angelica nutrix Christi  
pia; jure prolis gloriae detur  
harmonia, salus nostrae memoriae  
omni agonia.

Ave radix, flos virginum, o sanctificata;  
benedicta in utero materno creata eras  
sancta puerpera et inviolata  
tuo ex Jesu filio, virgo peramata.

Honestis caeli precibus virgo  
veneraris, regis excelsi filii visu jocun-  
daris; eius divino lumine tu nusquam  
privaris, gaude sole splendidior virgo  
singularis. Issachar quoque Nazaphat  
necnon Ismaria, nati ex Jesse  
stipite qua venit Maria; atque  
Maria a Cleophae sancto Zacharia, a  
qua patre Elizabeth, matre Sophonia.  
Natus est Dei gratia. Johannes Baptista  
gaudebat clauso Domino in matrice cista.  
Lineae ex hoc genere est evangelista Johannes  
Annae filia ex Maria ista.

Est Jesus Dei filius natus in hunc  
mundum cuius cruoris tumulo  
mundatur in mundum, conferat nos  
in gaudium in aevum jocundum  
qui cum Patre et Spiritu Sancto  
regnat in unum.

Amen.

O sweet Mary, the holy mother of Christ,  
angel voices praise you, the lily of eternal  
praise. Justly may music be given to the  
glory of your son; the safety of our memory  
and the sacrificial victim for all of us. Hail,  
root, flower of virgins, most holy one; you,  
beloved virgin were born blessed, and in  
your virgin womb was created your son  
Jesus. Virgin, you give honourable prayers  
to heaven, with the vision of your blessed  
son, the heavenly king; you are never  
deprived of his divine light: rejoice, O  
matchless virgin, more brilliant than the  
sun. Issachar, Nazaphal and indeed  
Ismaria were born of Jesse's stem, from  
which Mary sprang, and also Mary, daughter  
of Cleophas. From holy Zacharias and  
Elizabeth, daughter of Sophonia, was born  
John the Baptist, by God's grace. He was  
rejoicing while the Lord was enclosed in  
his mother's womb. Of this line was John  
the Evangelist. Mary, the daughter of Anne  
was the mother of Jesus. Jesus the son of  
God was born into this world and his cross  
and burial purified the world with his blood.  
May Jesus bring us into joy and into a glorious  
age, for he reigns as one with the Father  
and the Holy Spirit.

Amen.

### **Exaudiat te**

Robert White

Exaudiat te Dominus in die tribulationis:  
protegat te nomen Dei Jacob.

Mittat tibi auxilium de sancto:  
et de Sion tueatur te.

Memor sit omnis sacrificii tui: et  
holocaustum tuum pingue fiat.

Tribuat tibi secundum cor tuum:  
et omne consilium tuum confirmet.

Laetabimur in salutari tuo: et in  
nomine Dei nostri magnificabimur.

Impleat Deus omnes petitiones tuas:  
nunc cognovi quoniam salvum fecit

Dominus Christum suum. Exaudiat  
illum de caelo sancto suo: in

potentatibus salus dexteræ eius.

Hi in curribus et hi in equis: nos  
autem in nomine Domini Dei nostri

invocabimus. Ipsi obligati sunt et  
cecidērunt: nos autem surreximus, et

erecti sumus. Domine, salvum fac  
regem et exaudi nos in die qua invo-  
caverimus te.

Amen.

The Lord hear thee in the day of trouble:  
the name of the God of Jacob defend

thee; send thee help from the sanctuary:  
and strengthen thee out of Sion;

remember all thine offerings: and  
accept thy burnt-sacrifice; grant thee

thy heart's desire: and fulfil all thy  
mind. We will rejoice in

thy salvation, and triumph in the  
name of the Lord our God:

the Lord perform all thy petitions.

Now know I that the Lord helpeth his  
annointed, and will hear him from his

holy heaven: even with the wholesome  
strength of his right hand.

Some put their trust in chariots, and  
some in horses: but we will remember

the name of the Lord our God. They are  
brought down, and fallen: but we are

risen, and stand upright. Lord, save the  
king, and hear us, O king of heaven:

when we call upon thee.

Amen.

---

### **Circumdederunt me**

Byrd

Circumdederunt me dolores mortis  
et pericula inferni

invenerunt me. Tribulationem et  
dolorem inveni et nomen

Domini invocavi: O Domine, libera  
animam meam.

The snares of death compassed me  
round about: and the pains of hell took

hold of me. I shall find trouble and  
heaviness and I will call upon the name

of the Lord: O Lord, I beseech thee,  
deliver my soul.

### **Miserere mei**

Byrd

Miserere mei Deus, secundum  
magnam misericordiam tuam.  
Et secundum multitudinem  
miserationum tuarum, dele  
iniquitatem meam.

Show thy mercy on me O God, in accor-  
dance with thy most merciful kindness.  
And according to the multitude of thy  
mercies, do away my sins, and wash me  
thoroughly from my misdeeds.

---

### **Magnificat**

Henry Prentice

Magnificat anima mea Dominum.  
Et exultavit spiritus meus in Deo salu-  
tari meo. Quia respexit humilitatem  
ancillae suae: ecce enim ex hoc beatam  
me dicent omnes generationes.  
Quia fecit mihi magna qui potens  
est: et sanctum nomen eius.  
Et misericordia eius a progenie in  
progenies: timentibus eum. Fecit  
potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad  
patres nostros:

Abraham et semini eius in saecula.  
Gloria Patri, et Filio,  
et Spiritui Sancto. Sicut erat in  
principio, et nunc, et semper, et in  
saecula saeculorum.

Amen.

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my  
Saviour. For he hath regarded: the low-  
liness of his handmaiden. For behold,  
henceforth, all generations shall call me  
blessed. For he that is mighty hath mag-  
nified me, and holy is his name. And his  
mercy is on them that fear him thor-  
oughout all generations. He hath  
showed strength with his arm: He hath  
scattered the proud in the imagination  
of their hearts. He hath put down the  
mighty from their seats and hath exalted  
the humble and meek. He hath filled  
the hungry with good things and the  
rich he hath sent empty away.  
He remembering his mercy hath helpen  
his servant Israel, as he promised to  
our forefathers:

Abraham and his seed for ever.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost. As it was in the  
beginning, is now, and ever shall be:  
world without end.

Amen.



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# The Tallis Scholars

PETER PHILLIPS, *Director*

Tessa Bonner, Sally Dunkley, *Sopranos*

Caroline Trevor, Patrick Craig, *Altos*

Steven Harrold, Philip Cave, *Tenors*

Donald Greig, Stephen Charlesworth, William Clements, *Bass-Baritones*

Francis Steele, *Bass*

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## **Program**

Wednesday Evening, March 24, 1999 at 8:00

St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

*John Browne*

**Salve Regina**

*William Byrd*

**Ne irasceris**

*Byrd*

**Emendemus in melius**

*Robert Fayrfax*

**Aeterne laudis liliam**

INTERMISSION

*Robert White*

**Exaudiat te**

*Byrd*

**Circumdederunt me**

*Byrd*

**Miserere mei**

*Henry Prentice*

**Magnificat**

---

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## Salve Regina

John Browne  
 Born (?)  
 Died 1498

John Browne is the best-represented composer in the sumptuous Eton Choirbook, and he has also been considered the best; it is remarkable, given this, that none of his works survives in any other source. Extremely little, too, is known of his life. The works that have come down to us are a series of nine votive antiphons and one *Magnificat*. In the former category there are two settings of the *Salve Regina*. One was probably intended for male voices; the other for mixed choir. It was almost certainly intended to be sung during Holy Week, since it is built upon a chant melody, *Maria ergo unxit*, from the Mandatum service of Holy Thursday. The salutation to the Mother of God which is the text of the *Salve* is thereby linked to the image of Mary Magdalen washing Christ's feet. This relates to Browne's predilection for sombre texts relating to Mary's grief at the Passion of Christ (the texts of the antiphons *Stabat iuxta Christi crucem*, *Stabat mater*, *Stabat virgo mater Christi* and *Stabat virgo mater Christi* provide ample demonstration of this). Browne's music, in common with that of his "Eton" contemporaries, is full of technically demanding writing and dazzling vocal roulades, but it is also a considerable structural rigour: the way the *cantus firmus* is disposed and its consequent structural implications form the work have been the subject of discussion of more than one scholar.

## Ne irascaris

### Emendemus in melius

William Byrd  
 Born 1543 probably in Lincoln, England  
 Died July 4, 1623 in Stondon Massey,  
 Essex, England

William Byrd's *Ne irascaris* has been described by Joseph Kerman as one of his "quiet masterpieces." It is a profoundly satisfying work structurally, being tonally bipartite and with a complex series of harmonic digressions reflecting the anguished nature of the text and many motivic links between the two halves of the work. There is a luminosity about much of the work which imparts a transcendent calm to words which are frequently very far from tranquil — the protracted cadence on "*Ierusalem desolata est*" is a case in point. The *secunda pars*, "*Civitas sancti tui*," has always been one of Byrd's best-loved pieces, with its distinctive melodic profile. Formerly it was often sung in Anglican churches as an English contrafact, *Bow Thine Ear*.

*Emendemus in melius*, from the *Cantiones Sacrae* of 1575, shows what Byrd had learned from continental composers: the controlled power and assured correctness of its first part owe much to Palestrina. The second part, however, is much more extreme, employing considerable dissonance and sharp harmonic juxtapositions before returning to an ultramontane reticence: all this, of course, was, as ever, in the service of the texts in which he so deeply believed.

## Aeterne laudis lilium

Robert Fayrfax  
 Born April 23, 1464 in Deeping Gate,  
 Lincolnshire, England  
 Died October 24, 1521 in St. Alban,  
 Hertfordshire, England

The votive antiphon *Aeterne laudis lilium* by Robert Fayrfax is almost certainly the “anthem of our Lady and Saint Elizabeth” for which Queen Elizabeth of York paid the composer twenty shillings when she visited St. Albans in 1502. The work was written for the feast of the Annunciation (“our Lady and Saint Elizabeth”), and its text is therefore constructed of a genealogy of Christ and some richly poetical stanzas in praise of the Mother of God. More consistent use of imitation is made in this piece than elsewhere in Fayrfax’s output, and this is especially interesting when employed between unequal voices; of equal importance is the impressively memorable melodic character of the work — it is less exuberantly melismatic than some of his other music — and in this, together with its imitative working, looks forward to the work of future generations.

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### Exaudiat te

Robert White

Born 1538

Died November, 1574 in London

Between Tallis and Byrd there is a “lost generation” of composers including Osbert Parsley, John Mundy and Robert White, whose musical preoccupations were very much related to the lost Catholic traditions of Tallis’ earlier works but which they would, of course, not have experienced. White’s output was almost entirely in Latin rather than English, and he reverted in these works to pre-Reformation scorings. This presents us with a problem since it is not known for whom he composed them, though the Chapel Royal would have been the obvious destination. His musical thinking is genuinely polyphonic, looking both backwards in this kind of contrapuntal working and forwards in the rather concise nature of his melodic style. The psalm-motet *Exaudiat te*, though lacking the high treble voice, is highly reminiscent of

the style of the antiphons of earlier generations, and is particularly memorable on account of its “Amen,” which has two sections, each of which grow from three-part writing to the full complement of five voices, and which makes highly idiosyncratic use of the dissonance caused by the employment of harmonic “false relations.”

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### Circumdede runt me

#### Miserere mei

William Byrd

*Circumdede runt me*, another of Byrd’s settings of dark, reflective texts, is a showcase for his ability to blend imitative counterpoint with expressive homophony, and (just as significant) near-homophony. This is apparent even from the opening, in which the initial phrase is variously repeated and explored contrapuntally.

*Miserere mei* is a far more concise work, mixing homophony and polyphony in a more obvious way and closing with a substantial and rather elaborate contrapuntal section.

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### Magnificat

Henry Prentice

Born (?)

Died 1514

Little is known about Henry Prentice, a contemporary of such composers as Cornysh and Turges, who died in 1514. The *Magnificat* which survives in the Caius Choirbook (written for the collegiate church of St. Stephen’s, Westminster), his only surviving composition, and is a typically exuberant product of this period. It is particularly interesting in that it consistently utilizes full textures for the first halves of the verses and reduced scoring for the second halves, as is

also the case with roughly contemporary *Magnificats* by Lambe, Kellyk and Horwood: at the time a relatively unusual structural procedure. He shared, on the evidence of this work, the love of such important composers as Cornysh and Browne for extended melismatic melody and virtuosic cross-rhythms, the musical equivalent, perhaps, of the decorative manuscript scrolls to be found on the codices in which these works were copied.

*Program notes by Ivan Moody.*

**T**he Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, this London-based ensemble has established itself as a leading exponent of Renaissance sacred vocal music. Peter Phillips has worked with

the ensemble to create, through precise tuning and homogeneous blend, the purity and clarity of sound which he feels best serves the Renaissance repertoire. It is the resulting beauty of sound for which the Tallis Scholars have become renowned the world over.

The Tallis Scholars perform in both sacred and secular venues, giving around eighty concerts each year. They tour at least twice a year in the US, where they have been described as “*a capella* superstars,” and give major tours in the Far East every eighteen months. The group has given three major tours of Australia, singing in the Sydney Opera House and throughout the country. In February of 1994, the ensemble performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina was trained as a choirboy and later became *Maestro di Cappella*. In April of 1994, the Tallis Scholars had the privilege of perform-



The Tallis Scholars

ing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes. The ensemble's television appearances have included a 1994 Christmastime appearance on



Peter Phillips

ABC TV's *Good Morning America*, and the popular British documentary program, *South Bank Show*. Recent tours have taken the group to Europe's major cities, the Baltics, and Korea.

Much of the Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, established by Peter Phillips and Steve Smith in 1981 solely to record the ensemble. The Gimell catalog currently extends to over thirty recordings, featuring works by established composers such as Byrd, Tallis, Palestrina, Josquin and Victoria, and also lesser-known composers such as Clemens non Papa, Frei Manuel Cardoso and Heinrich Isaac. In 1987 the group's recording of Josquin des Pres' *Missa Pange lingua* and *Missa La sol fa re mi* won Gramophone Magazine's "Record of the Year," the first ever in its Early Music category to win that distinction. Other awards have included the top prize in Gramophone's Early Music Category (1991, 1994), the International Record Critics' Award, Prix Diapason D'Or, and Premio Internazionale del Disco Antonio Vivaldi. A very recent and exciting new partnership has been forged between Gimell and Philips Classics (part of Polygram), and since September 1996, Gimell's catalog has been distributed by Polygram.

Director **Peter Phillips**, educated at Oxford, has made an impressive reputation for himself as director of the Tallis Scholars, as well as internationally respected scholar, broadcaster, author and entrepreneur. His first book *English Sacred Music 1549-1649*, was published by Gimell in 1991; he has also been a columnist for London's *The Spectator*, and is currently Advisory Editor of *The Musical Times* journal.

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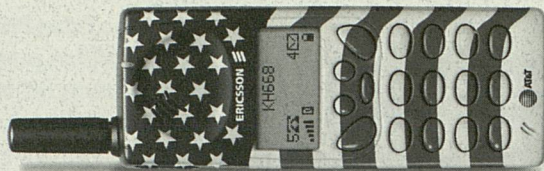
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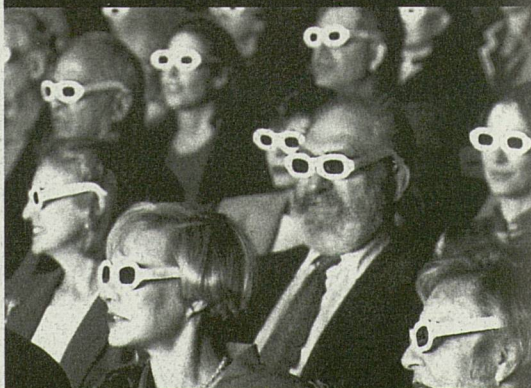
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# The Gypsy Caravan

*A Celebration of Roma Music & Dance*

*featuring*

MUSAFIR *from Rajasthan, India*

KOLPAKOV TRIO *from Russia*

TARAF DE HAIDOUKS *from Romania*

YURI YUNAKOV ENSEMBLE *from Bulgaria*

KALYI JAG *from Hungary*

ANTONIO EL PIPA FLAMENCO ENSEMBLE *from Spain*

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**Program**

Thursday Evening, March 25, 1999 at 8:00

Michigan Theater, Ann Arbor, Michigan

**Musafir**

**Kolpakov Trio**

**Taraf de Haidouks**

I N T E R M I S S I O N

**Yuri Yunakov Ensemble**

**Kalyi Jag**

**Antonio el Pipa Flamenco Ensemble**

*Tonight's program will be announced from the stage.*

---

Seventy-second  
Performance of the  
120th Season

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The Gypsy Caravan is produced by the World Music Institute and David Eden Productions, Ltd.

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## Introduction

**T**he *Gypsy Caravan* provides a rare opportunity for North American audiences to experience the diversity and dynamism of contemporary Rom music and dance. Despite continuous historical attempts to assimilate or eradicate Roma (singular Rom; adjective Rom or Romani), their musical arts are thriving. The contributions of Roma to European culture are indeed striking.

For over five hundred years, some Rom groups in Eastern Europe have been professional musicians, playing for non-Roma (as well as Roma) for remuneration in cafes and at events such as weddings, baptisms, circumcisions, fairs, and village dances. Proverbs attest that "a wedding without a Gypsy isn't worth anything" (Bulgarian) and "give a Hungarian a glass of water and a Gypsy fiddler and he will become completely drunk" (Hungarian). This professional niche, primarily male and instrumental, requires Roma to know expertly the regional repertoire and interact with it in a creative manner. A nomadic way of life, often enforced upon Roma through harassment and prejudice, gave them opportunities to enlarge their repertoires and become multimusical and multilingual. In addition to nomadic Roma, numerous sedentary Roma in major European cities professionally perform urban folk, classical, and/or popular music. In Hungary, Russia, and Spain, certain forms of Rom music became national music, veritable emblems of the country. Music as a profession, however, is not found among some Rom groups.

Neither one worldwide nor one pan-European Rom music exist. Roma constitute a rich mosaic of groups which distinguish among themselves musically. For example, contrary to popular conceptions, there is no one "Gypsy scale." There are perhaps some stylistic and performance elements, such as

the propensity to improvise, the intensity of emotional expression, and the openness to new styles, which are common to many European Rom musics. Often, music making is both the social glue and the context for artistic display in Rom communities. Not only is music an important shared art within Rom communities, but it is also an important commodity in the economic relationship between Roma and non-Roma. Popular exaggerations run the gamut from the claim that Roma are merely musical sponges to the claim that Roma are the most traditional interpreters of peasant music. The truth is more complicated. While Rom music shares much with that of neighboring peoples, often Roma impart a distinct stylistic stamp.

Linguistic evidence reveals that Roma are a composite Indian population who migrated westward from northwest India in the eleventh century. By 1500, Roma lived throughout Europe, becoming indispensable suppliers of diverse services such as music, entertainment, fortune-telling, metalworking, horse dealing, woodworking, sieve making, basketry, and seasonal agricultural work. The term Gypsy derives from the erroneous belief that Roma originally come from Egypt. Romani, the Rom language, is closely related to Hindi, and exists in multiple dialects in the Rom diaspora. Due to assimilation, many Roma today do not speak Romani. Roma often adopted the religious beliefs of their neighbors while keeping a layer of older beliefs. Today Roma are found in all professions and an intellectual elite is growing rapidly.

In Europe, initial curiosity about Roma quickly gave way to hatred and discrimination, which continue until today virtually everywhere. From the fourteenth to the nineteenth centuries in the Romanian principalities, Roma were slaves owned by noblemen, monasteries, and the state; they were sold, bartered, and flogged, and even their marriages were regulated. Slavery was



abolished in 1864, but patterns of exploitation continue. Roma were viewed as intruders probably because of their South Asian features and customs and their association with invading Ottoman Muslims. Despite their small numbers, often less than one percent of the total population, they inspired fear and mistrust and faced prejudice in every European territory. Many learned to “pass” as other ethnic groups. Bounties were paid for their capture, dead or alive, and repressive measures included confiscation of property and children, forced labor, prison sentences, sterilization, and forms of physical mutilation.

Assimilation was attempted in the Austro-Hungarian Empire by outlawing Romani language, Rom music, dress, and nomadism, and banning traditional occupations. Similar assimilationist legislation was enacted in Spain from 1499-1800 and in East European communist countries after World War II. Persecution escalated with the Nazi rise to power: Roma faced an extermination campaign which is only now being historically investigated: more than 600,000 — one fifth to one fourth of all European Roma — were murdered. Europeans have treated Roma as the quintessential “outsider” despite the fact that Roma have been Europeans for almost a millennium.

In the 1990's, harassment and violence towards the ten million Roma of Europe have increased, as have marginalization and poverty. The largest minority in Europe, they have the lowest standard of living in every country. Since the 1989 revolutions in Eastern Europe there has been a rise in scapegoating of Roma and violence against them in the form of mob attacks, skinhead targeting, and police brutality. In response, Rom political participation, human rights activism, and awareness of shared ethnicity are growing. Rom political parties and unions now have a tentative place in

European institutions, and Rom culture festivals take place in many cities. In all of these forums, music plays an important role in celebrating the creative adaptability of Roma despite centuries of discrimination. Tonight's program illustrates the mushrooming interest in Roma music on North American soil, where approximately one million Roma reside.

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## Musafir

Rajasthan, India

Bachu Khan Langa, *kartal* (wooden clappers),  
*vocals*

Shayar Khan Langa, *sarangi* (vertically held  
*fiddle*), *vocals*

Barkat Khan Langa, *alogoza* (flute), *punji*  
(double clarinet), *vocals*

Sakur Manghaniyar, *dholak* (drum)

Sayeri Sapera, *vocals*, *dance*

**Musafir** (“Traveler” in Farsi), from Rajasthan in northwest India, has dazzled European audiences in recent years with its energetic hybrid versions of Indian folk and popular music, acrobatics, and feats of physical endurance. Musafir has performed to enthusiastic crowds at hundreds of concerts and festivals all over Europe, such as WOMAD, Roskilde, Paleo, Sfinks, and Ritmos. Musafir is featured on the CD *Gypsies of Rajasthan* (Blue Flame) and some members appeared in the film *Latcho Drom*, a staged documentary of Rom music. In tonight's program a musical component of Musafir portrays the symbolic and historical connection of Roma to northwest India. The artists in Musafir are not the actual ancestors of contemporary European Roma but rather suggest some of the occupational and artistic niches that Roma might have occupied in Rajasthan. The term Gypsy was applied by the British to numerous nomadic groups in India who have no proven relationship to European Roma.

Conceived in France and Belgium in 1995 by Hameed Khan, a *tabla* player (drummer), Musafir is composed of groups of musicians who in Rajasthan would not play together, but here create an exciting fusion. Hameed Khan's background in jazz, Arab music, North Indian Classical music, Breton music, and various crossover styles has produced an eclectic aesthetic. Hameed's inspiration was to showcase Rajasthan in a "folkloric cabaret." Musafir's original compositions combine Rajasthani rural folk music with influences from *Qawwali* (Muslim devotional music), Indian film music, Arab popular music, and *Hindustani* (North Indian Classical) music.

Musafir is composed of professional musicians who inhabit the Thar desert in northwest Rajasthan. They are members of the *Langa*, *Manghaniyar* and *Sapera* groups. *Langas* are Muslim and perform for Muslim cattle breeders at births, weddings, funerals, and religious holidays, receiving payment in animals and food. They are able to lead a sedentary life because they have a stable patron-client relationship, unlike the *Sapera* who migrate in search of work.

*Manghaniyars*, like *Langas*, are sedentary Muslims whose home extends over the border into Pakistan, but their patrons are mostly Hindu *Rajputs* (a high caste) and Hindu *Charans* (a caste of poets, bards, and historians). In Rajasthan, Hindus and Muslims often worship in the same temples and share spiritual themes. The *Manghaniyar* repertoire is vast, including songs celebrating secular and sacred love and devotional songs to the Hindu deity Krishna. The *Saperas* (from the word *Sap*, snake) are a sub-group of the migrant community of *Kalbeliyas*. They have their own music but do perform professionally with *Langas*. Their dances, often performed by women, are featured in Musafir. They specialize in curing snake bites and in snake charming.

*Langas* play the sarangi, a vertically held bowed stringed instrument. Carved out of a solid block of teak wood, it consists of a

resonator covered with a goat skin, a hollow finger board, and a peg holder. There are usually three melody strings and a drone string, plus sympathetic strings, but the number of strings and size of the instrument varies. The *satara* and *alogoza* are double flutes with two pipes, one for drone and one for melody. The performer uses circular breathing, producing an unbroken airflow. *Langas* and *Manghaniyars* also play *surnai* (double-reed pipe), *murali* (double clarinet with a wind chamber), *manjira* (small cymbals), and *gunguru* (bells, usually tied to the dancer's feet).

Typical *Manghaniyar* instruments include *dholak* (double ended drum) and *kartal* (a pair of lightweight rectangular wooden blocks played by the hands). The *kamaycha* (vertically held string instrument) is the trademark instrument of the *Manghaniyars* but is now being replaced by the harmonium (small keyboard introduced into India by the British). The *kamaycha*'s construction is rarely standardized, but typically consists of nineteen strings, three of gut for melody, two of brass for drone, and fourteen of steel for sympathetic resonance. The performers of Musafir play multiple instruments and sing. The membership of the group is variable between tours and performances.

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## Kolpakov Trio

Russia

Alexandre Kolpakov, *guitar, vocals*  
 Oleksandr S. Savelev, *guitar, vocals, dance*  
 Vadim G. Kolpakov, *guitar, vocals*

**The Kolpakov Trio**, from Moscow, is the first Russian Rom ensemble to tour North America in the post-Soviet period. The striking style of the group reflects the training of its members at the Moscow Romen Theater which arranges traditional music and dance for stage performance. Sasha (Alexandre) Kolpakov, the group's director,



Alexandre Kolpakov

was born in 1943 in the district of Orenburg in Eastern Russia. He was raised with music among the Servo group of Roma and began playing the seven-string guitar as a boy. In the 1960s he moved to Moscow and has since worked with a

number of groups, including the Romen Theater. He is a composer as well as a singer and instrumentalist. His nephew, Vadim Kolpakov, seventeen-years old, has mastered the seven-string guitar and the vocal style. Vadim is from the Saratov region of Russia and moved to Moscow three years ago to train with his uncle. He has been a member of the group since 1997 and also plays with the Romen Theater. Oleksandr (Sasha) Savelev was born in 1954 in the region of Kiev, Ukraine, and has worked with Kolpakov for several years as a dancer and singer. He sings the characteristic harmony parts which include thirds and "oral bassing" (short, exclamation-like vocables sung in a syncopated manner). The Opre organization in Zurich, Switzerland, produced the Kolpakov Trio's first CD, *Rodava Tut* (I Look For You).

Russian Rom music has a fascinating history. As early as the eighteenth century, a Rom chorus was indispensable in the homes of the nobility. By the nineteenth century, Rom musicians had the patronage of the aristocracy and often performed in cafes and cabarets. Writers and poets such as Pushkin and Tolstoy were wildly fascinated with Rom music. The repertoire consisted of Russian romances, Russian folk songs, and Romani songs, sung in parallel thirds in an emotional, dramatic style. In the nineteenth century, the characteristic seven-string Russian guitar was developed. It had a narrower waist, detachable neck, and had a deeper, softer, velvety sound. Improvisation and

rapid arpeggios were often employed in guitar performances. Choruses were often organized in family lines, encouraging stability and preserving morality and family honor. In addition to working in choruses, some Roma sang at fairs and markets, cultivating music among other trades. Singing at home tended to be unaccompanied, except for hand clapping or boot slapping, and oral bassing. Song genres included laments, songs of everyday life, wedding songs, and dance songs.

In 1931 the Moscow Romen Theater was formed by the Soviet government, ostensibly to preserve Rom culture, but also to promote assimilation and sedentarization. Performers consisted of actors, musicians, singers, and dancers, auditioned from diverse Rom communities. Western music notation, acting techniques, and ballet were taught at the theater. Until 1936 performances were in the Romani language, but with Stalin's Russification programs, Russian replaced the Romani language. The Romen Theater grew to over one hundred performers and issued numerous recordings. Today it connects Roma from all over Russia and includes many generations of the same families, comprising a Rom elite in Moscow. It has also been the professional training ground for high quality groups, such as the Kolpakov Trio.

### Taraf de Haidouks

Romania

Manole Ionel "Ionița", *accordion*

Marin Manole "Marius", *accordion*

Tanase Ion "Ionica", *cymbalom*

Gheorghe Anghel "Caliu", *violin*

Lautaru Constantin "Costica", *violin, vocals*

Vlad Viorel, *contrabass*

Giuclea Paul "Pasalon", *violin, vocals*

Neacsu Nicolae, *violin, vocals*

**Taraf de Haidouks**, from Romania, has catapulted to fame since its 1991 debut in Western Europe and its participation in the film *Latcho*

*Drom*. The group's first Cramworld CD, *Muzique Des Tsiganes De Roumanie*, topped European World Music Charts and inaugurated performances at festivals such as WOMAD, Montreux, Vancouver, Edmonton, and Winnipeg and in concert halls all over Europe and Canada. The group debuted in the US in 1998 in New York and Boston under the auspices of the World Music Institute. Recent CDs include Cramworld's *Honorable Brigands*, *Magic Horses and Evil Eye*, *Dumbala Dumba*, and a compilation, all on the Nonesuch label.

Taraf de Haidouks (Band of Brigands) hails from the village of Clejani, near Bucharest, and represents three generations of musicians. The older members, who play a more traditional style, interact dynamically with the younger members, who value rapid tempi and new musical elements sometimes from other Balkan countries. Before becoming touring stars, Taraf de Haidouks had never performed outside its region. The members are *lautari* (professional musicians), who play at village events such

as weddings and baptisms. In Southern Romania, practically all *lautari* are male Roma — in Clejani alone, there are numerous *lautari*, all Roma.

For generations, some *lautar* families have derived their livelihood from music. Several hours a day might be devoted to instruction based on imitation. Mastery means that a *lautar* can hear a new song and perform his own version of it. Skilled *lautari* can learn a song after only one hearing. Paradoxically, professional musicians occupy a venerated position in music yet they are socially spurned and deprecated by non-Roma. This is true in virtually every European country.

The oldest typical southern Romanian Rom *taraf* consisted of a melody instrument, an accompanying instrument (which varied by region), and a double bass, with singing done by the instrumentalists. Today there are more instruments, of which violin, *tambal* (hammered dulcimer), accordion (which replaced the *cobza*, a plucked short-necked lute) and double bass are considered essential.

*Lautari* highly value improvisation,



Taraf de Haidouks

especially interpretations that fit specific occasions. They have large repertoires because the celebrations for which they are hired are attended by varied groups of people: rural and urban, old and young, male and female, Rom and Romanian. Dance music, constructed of repeated melodic motifs, is an important part of the repertoire. Musicians string together melodies of contrasting mode and tonality to produce dances of varying lengths.

Although epic songs are declining in practice, they are the most venerated part of the vocal repertoire. Epics are traditional stories told in song; they are relatively long and describe the struggles of heroes (such as *haidouks*) against foreign rulers, nobles, and more recently, greedy politicians. Epic singing entails a mastery of formulaic composition as well as a capacity for originality, combining tradition and creativity. The melody and text of epics are variable — they are never performed the same way twice. Many Romanian studies insensitively ignore the Roma's role in performing and composing epics, while hailing epics as national treasures. The most important ritual context for singing is the wedding, during which music heralds every important moment. The head *lautar* often acts as master of ceremonies.

In the 1970s, Ceausescu's policy of homogenization became more oppressive and Rom culture was targeted. Some Roma were removed from large government ensembles, where they made up ninety percent of professional musicians. The Rom ethnicity of musicians was frequently covered up and Roma were not allowed to perform in-group music, such as songs in Romani. Since the 1989 revolution, life has considerably worsened for Romania's approximately two million Roma. While they can now organize their own cultural and political organizations, they suffer numerous attacks on their homes, posses-

sions, and persons. Groups like Taraf de Haidouks salute the resilience of Rom music under trying conditions.

### Yuri Yunakov Ensemble

Bulgaria

Yuri Yunakov, *saxophone*

Nesho Neshev, *accordion*

Salif Ali, *drums*

Catherine Foster, *clarinet, trumpet, vocals*

Lauren Brody, *synthesizer, vocals*

Carol Silverman, *vocals*

The **Yuri Yunakov Ensemble** showcases the haunting melodies, dense ornamentation, complex rhythms, and stunning improvisations of Balkan Rom music from Bulgaria and the Former Yugoslav Republic of Macedonia. The geographical position of the Balkans in southeastern Europe along with hundreds of years of Ottoman Turkish rule have created a wealth of influences from both East and West. The ensemble performs in the style of contemporary "wedding music," named for its ubiquitous presence at life cycle celebrations such as weddings, baptisms, and circumcisions where dancing and music are a requirement. Gaining popularity in the 1970s, wedding style emphasizes improvisation, virtuosic technique, rapid tempos, daring key changes, and eclectic musical literacy. A multiplicity of influences, such as jazz and rock, and a wealth of sources including Turkish, Arab, and Indian musics, are combined with Balkan rural and urban folk musics.

The leading members of the Ensemble, Yuri Yunakov, Nesho Neshev, and Salif Ali, are all of Turkish Rom ancestry and have played together for many years as members of Ivo Papazov's well-known band, Trakija. Trakija won first prize at the Third National Festival of Bulgarian Instrumental Music at Stambolovo in 1986, after which they were

not allowed to compete in festivals because they would have repeatedly won first prize. Instead, gala concerts were held in 1988, 1990, and 1992. Trakija was a phenomenon in Bulgaria at this time, with thousands of admirers and with Yunakov achieving the fame associated with rock stars in the West. Yuri, Nesho and Salif have played at hundreds of weddings in Bulgaria, and have toured throughout Bulgaria, Europe, Australia, and North America. They are featured on numerous recordings including *Orpheus Ascending* and *Balkanology* (Hannibal/Ryko).

Yuri Yunakov was born in Thrace and began his musical career with the band Mladost. Yuri is Bulgaria's most famous saxophone player, combining dazzling technique with soulful improvisations. In 1989 he was featured on NBC TV with saxophonist David Sanborn. He moved to New York City in 1995 and soon was in great demand among the Macedonian Rom, Albanian, Turkish, Armenian, Arab, and Bulgarian communities in New York City. In 1995, Yunakov formed his own Ensemble which includes three American performers who are all part of this tour: Catherine Foster, Lauren Brody and Carol Silverman.

Nesho Neshev has won numerous prizes for his mastery of Bulgarian, Macedonian, Serbian and Rom repertoires. He was born in Thrace, in southern Bulgaria, began playing accordion at the age of nine, and helped found Trakija with his cousin Ivo Papazov. He is an accomplished composer and arranger as well as performer. Salif Ali was also born in Thrace and joined Ivo's band in the 1980s. He is known for his high energy, wild temperament, and brilliant solo improvisations.

The Yuri Yunakov Ensemble has toured widely in the United States and Australia, performing at the Clearwater Festival, WOMAD, Folk Parks, the World Music Institute concert series, the Telstra Adelaide Festival, and the Balkan Folk Music and

Dance Workshops. Traditional Crossroads has produced two CDs of the ensemble, *New Colors in Bulgarian Wedding Music* and *Balada*, and has featured Yunakov playing Turkish music on *Gypsy Fire*.

The ensemble's program highlights the typical Rom musical form *chochek* or *kjuček*, played in various rhythms, including 2/4, sometimes divided 3-3-2, and 9/8, divided 2-2-2-3. A solo *chochek* dance involves torso, shoulder, and arm movements. A typical characteristic of Balkan Rom music which is shared with Turkish music is the *maane*, a free rhythmic improvisation by a lead instrument, with accompanying instruments playing the metric beat. Bulgarian Rom music often utilizes Turkish melodic modes such as *hicaz*. Songs, sung in the Romani language, depict the pain of life and the joys of love. "Me Romnja Mekhljom" (My wife left me) describes a man who is deceived by his mistress and "Erdelezi" (from the film *Time of the Gypsies*) is a tribute to the spring holiday of St. George's Day.

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### Kalyi Jag

Hungary

Gusztáv Varga, *guitar, vocals, percussion, dance*

József Nagy, *milk can, oral bass,*

*percussion, dance*

Zsoltan Farkas, *guitar, milk can, vocals,*

*percussion, dance*

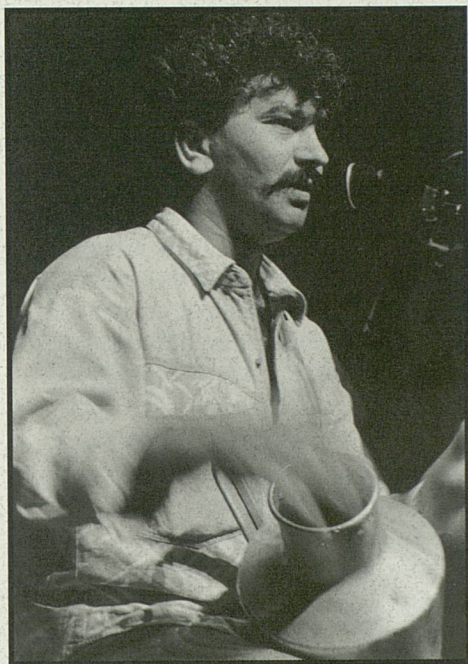
Józseph Balogh, *guitar, mandolin, percussion, vocals*

Ágnes Kunstler-Balogh, *vocals,*

*percussion, dance*

**Kalyi Jag** (Black Fire) is Hungary's most famous Rom performing group. Formed in 1978, they were awarded the title "Young Masters of Folk Art" by the Hungarian government in 1979. They have given thousands of concerts in Hungary and throughout Europe, and have been featured on European

television numerous times. In 1995 the group was awarded the European Prize for the song *Luma Maj* by Music Television, One World Group, and the European Youth Parliament in Tampere, Finland. Kalyi Jag has also written and performed music for a number of European movies. Their Hungaroton CDs include *Karingszo Me Phirav: Gypsy Folk Songs from Hungary*, *O Suno: The Dream*, and *Lungoj O Drom Angla Mande*:



Kalyi Jag

*I Still Have a Long Way to Go*; in 1998 *Romano Kamipe: Gipsy Love* was released on Kalyi.

Kalyi Jag was part of the Hungarian urban revival of rural music in the 1970s, and the ensemble spurred interest in and affirmation of Rom music, dance, and language in Hungary. To stimulate interest in Rom folk arts, Kalyi Jag started the Ethnic Folk Music Gala in 1990, and in 1991 they founded the Kalyi Jag Roma Art Association. In 1993 they founded a high school in Budapest which helps bring Roma into the

mainstream educational system. The group's effect on the social and cultural situation of Roma has been exemplary. The ensemble members are all collectors, composers, and arrangers of Rom music as well as performers.

Kalyi Jag primarily performs original compositions and arrangements of the music of the Vlach Roma of rural Hungary. The term Vlach refers to a dialect of the Romani language, not to the ethnic group known as Vlachs. The traditional music of Vlach Roma in Hungary is primarily non-professional, vocal, and performed by both men and women. Song texts are usually in Romani and occasionally in Hungarian and deal with the pain of life, poverty, imprisonment and love. Vlach Roma do not usually play instruments but dance to songs in duple meter which are sung with sounds imitating instruments. The melody consists of vocables which are "rolled" (sung rhythmically) and backed up with "oral double bassing," short, exclamation-like syncopated vocables. Bassing may be made by blowing into the hands or making trumpet sounds with the lips. Finger snapping, clapping, drumming on water cans, and spoon tapping are often added, creating a dense rhythmic texture. Kalyi Jag has added guitar, mandolin, and tambura to this mix.

Kalyi Jag also performs the music of Beash Roma in Hungary, who speak an old form of the Romanian language. The group does not perform the music most often associated with Hungarian Roma, that of the urban *Romungre*, consisting of string bands which play popular folk and light classical music in cafes. This music became the national music of Hungary in the nineteenth century and remains popular today. Kalyi Jag, on the other hand, has brought the music of rural Vlach Roma to world recognition.

## Antonio el Pipa Flamenco Ensemble

Spain

Antonio "el Pipa" Rios Fernandez, *dance*

Antonio Moreno Carrasco, *vocals*

Antonio Carrasco Romero, *guitar*

Nellie Tirado, *dance*

Patricia Ibañez Romero, *dance*

Juana Fernandez Reyes, *vocals*

**Antonio el Pipa Flamenco Ensemble**, from Andalusia, Spain, is one of the most exciting, most traditional flamenco groups performing today. Born in Jerez, flamenco dancer Antonio comes from a dynasty of *Gitano* (Spanish word for Roma, meaning Egyptian) artists, among whom are his grandmother, the legendary Tía Juana la del Pipa (now deceased), and his aunt Juana la del Pipa, who has been singing and dancing in his group since its inception. The dance production *Gypsy Passion* showcased Antonio and his aunt Juana and brought accolades from critics such as Jennifer Dunning of the New York Times, who lauded Antonio's striking presence and energy. In 1992 the show ran for several months in New York, and also in Paris and Seville. In 1998, his new work, *Vivencias*, a memorial to his grandmother, premièred to enthusiastic audiences.

Antonio started dancing at a young age and soon began performing with Manuel Morao y los Gitanos de Jerez. He became first dancer in various groups, including Flamenco, Esa Forna de Vivir; Pasión Gitana; Aire y Compás; and Jondo, la Razón Incorporéa. He toured widely with the Ballet de Cristina Hoyos in the productions *Suenos Flamencos* and *Yerma*, and was first dancer in *Carmen* with José Carreras in Zurich and Munich. With Juana Amaya he performed in the oratory *Un Gitano de Ley* in the Cathedral of Seville and in the Vatican for the Pope. Critics and scholars have hailed Antonio's brilliant interpreta-

tions and the ability of his group to communicate almost telepathically with one another.

Flamenco is perhaps the Rom musical form most known to North Americans. Although the exact origins of flamenco are subject to heated debate among both scholars and aficionados, it is generally agreed that the *gitanos* have had the major role in its genesis and performance. Other influences include Moorish (Arab) music, Sephardic music, and Spanish folk music. Andalusia has long been a crossroads of many cultures: Byzantine, Muslim, Catholic, and Jewish.

Singing is the heart of flamenco, with a hoarse, nasal, raspy timbre and the use of *melisma* (many notes per syllable) desired in many circles. Song lyrics depict self-pity, fatalism, and the pain of love, and are sung in Spanish or *caló* (Spanish grammar with Romani words). Flamenco dance involves a histrionic and emotional use of the body. The guitar, tuned in fourths, plays a dual role as a melodic solo and rhythmic accompanying instrument. Rhythms are further embellished by syncopated hand clapping, finger snapping, and heel stamping, creating a rich texture. A good performer is said to have *duende* (soul) and be inspired from within. The repertoire may be divided into *cante jondo*, the deeper, slower, heavier, and more introverted pieces, and *cante chico*, the lighter, faster pieces.

Flamenco is essentially a solo art, even when performed in a *cuadro* (group); each member takes a turn to perform while others offer shouts of encouragement. Guitarists provide a *tiento*, an introduction, to create the proper atmosphere, the best of them knowing intuitively what the singer is going to do. The singer warms up his or her voice on the first syllable and launches into a heart-rending text. The dancers alternate between slow dramatic passages and fast lively passages, showcasing techniques such



as rapid heel work. In the juerga, a gathering for music and dance, the atmosphere gradually builds to a high-spirited frenzy.

*Introduction and biographical notes by Carol Silverman.*

**Carol Silverman** has been involved with Roma music and culture for over twenty years as a researcher, teacher, performer, and activist. An award-winning professor of cultural anthropology and folklore at the University of Oregon, she teaches about human rights issues among Roma, East European culture, and ethnographic theory. Based on field research in Bulgaria, Macedonia, New York, and Australia, her work analyses the relationship among music, politics, ritual, and gender. She regularly teaches Balkan singing and performs with the Yuri Yunakov Ensemble, Slavej, and other Balkan groups. She has written numerous articles about Roma.

*Tonight's performance marks the debut appearances of all of the ensembles featured in UMS' presentation of The Gypsy Caravan.*

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**World Music Institute** is a not-for-profit organization dedicated to the presentation and documentation of traditional and contemporary music and dance from around the world. Since its founding in 1985, World Music Institute (WMI) has built the most comprehensive concert series of music and dance in the United States. WMI presents more than seventy concerts a year in New York City from over seventy-five countries and ethnic minorities in Africa, Asia, the Americas, the Middle East and Europe as well as regional music from North America, and is regarded as the premier producer of traditional music and dance from around the world. Through its concerts WMI seeks to entertain, to educate and to provide spiritual nourishment. In addition, WMI maintains an extensive catalog of more than 5,000 recordings, videos and books of traditional music from around the world. For information about upcoming events, our catalog or recordings, or becoming a Friend, contact:

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This tour is made possible in part by a grant from The Trust for Mutual Understanding. Additional funds have been made available from the National Endowment for the Arts, the New York State Council on the Arts and Friends of the World Music Institute.



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# Sweet Honey In The Rock

BERNICE JOHNSON REAGON, *Founder and Artistic Director*

YSAYE MARIA BARNWELL

NITANJU BOLADE CASEL

SHIRLEY CHILDRESS JOHNSON

AISHA KAHLIL

CAROL MAILLARD

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**Program**

Friday Evening, March 26, 1999 at 8:00

Hill Auditorium, Ann Arbor, Michigan



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Additional support is provided by media partners, WEMU and *Metro Times*.

Special thanks to the Center for the Education of Women, the Women of Color in the Academy Project and Bernice Johnson Reagon for their contributions to this residency.

**Large print programs are available upon request.**

*“The joyous music these six women make together is a thing to behold; uplifting, provocative, and...humbling. They ennoble the human spirit as they provide limitless testament to its potential...”*

— Jim Musser, *Icon*

**S**wet Honey In The Rock is a Grammy Award-winning African American female *a cappella* ensemble with deep musical roots in the sacred music borne of the African-American experience: spirituals, blues, hymns and gospel. The group is also famous for versatile performances based in jazz, rap, reggae, traditional African and “doo wop” genres. The Sweet Honey experience is like no other. Five African American women join their powerful voices, along with hand percussion instruments, to create a blend of lyrics, movement and narrative that variously relate history, point the finger at justice, encourage activism, and sing the praises of love. The music speaks out against oppression and exploitation of every kind. The quintet, whose words are simultaneously interpreted in uniquely expressive American Sign Language, demands a just and human world for all.

Based in Washington, DC, Sweet Honey In The Rock's roots are in a vocal workshop founded by artistic director Bernice Johnson Reagon at the DC Black Repertory Company in 1973. Since then, twenty-two women have participated in this singing ensemble.

As singing ambassadors, Sweet Honey has taken her music and messages to hundreds of communities throughout the nation. Among her international work are tours to standing room only audiences in Brazil, Australia, Haiti, Zimbabwe, New Zealand, Ecuador, Austria, Mexico, Uganda and Japan, among other places. Devoted to community at the grassroots level, as always, Sweet Honey In The Rock continues to perform in more intimate environments locally, such as churches, schools and street festivals, a fact which con-

tributes to the closeness so many of Sweet Honey's audiences feel with her.

Sweet Honey moves into her twenty-fifth year celebration from a season that includes concerts and workshops in Hawaii, at the Smithsonian Festival of American Folklife in Washington, DC, the Cheltenham and Greenwich Festivals in England, and the Banlieues Festival in Paris. The group's celebration of its silver anniversary centers on a twelve-month tour with appearances at the Michigan Women's Festival, the Edmonton Folk Festival in Alberta, the AIDS Housing Conference and the traditional anniversary concerts at New York's Carnegie Hall and the Warner Theatre in Sweet Honey's loyal hometown of Washington, DC. Sweet Honey has added several special projects during the past year, including an appearance by several members in the film *Beloved*, based on the novel by Toni Morrison. The group is also heard on the soundtrack — produced by Bernice Johnson Reagon — of the PBS-broadcast documentary “Africans in America.”

As Sweet Honey In The Rock moves toward the dawning of her second quarter, her music is still indescribably sweet and she remains unwavering in her commitment to political, social and economic justice, women's rights, the importance of children, the preservation of African-American history and culture, and respect for all beings. Performing with voice and hand and foot percussion, this ensemble challenges and refreshes contemporary concepts of an evening of concert music.

*Tonight's performance marks Sweet Honey In The Rock's third appearance under UMS auspices.*

**Ysaye Maria Barnwell** joined Sweet Honey In The Rock in 1979, and in her first year provided leadership for the group's practice of making her concerts accessible to the Deaf. Barnwell has a wide base of experiences in health and information technology as well as vocal and instrumental music traditions. As a singer, she brings an extraordinary vocal range — bottom and top — and has composed some of the ensemble's most popular songs, including "Breaths" and "On Children." Recent compositions were commissioned for collaborative works with choreographers David Rousseve and Liz Lerman. These commissions as well as a symphonic work for the Women's Philharmonic of San Francisco and Sweet Honey In The Rock, have been supported by awards from Meet the Composer. An experienced choral director, she conducts vocal workshops based in African-American songs and singing traditions. Barnwell holds a doctorate in Speech Pathology and a post-doctoral degree in Public Health. From this reservoir of experience she has administered Washington, DC based community health projects as well as projects in computer technology and the arts. She continues to pursue an acting career.

**Nitanju Bolade Casel** has brought the group ever expanding riches in African traditional repertoire, jazz, rap and improvisational rhythm since her arrival in 1985. Her extensive training, research and teaching experience in African derived traditions has its base in those pioneering communities which led the way toward the redefinition and accessibility of African expressive culture in the United States. She came to Sweet Honey after four years of studying, performing and cultural organizing in Dakar, Senegal and was awarded a grant from the DC Commission of Arts and Humanities to teach dance in the school system. Her compositions are featured in Silver, Burdett & Ginn's *World of Music* textbook for children and the TV pilot of "The

Box" by Robert deNiro's Tribeca Production Company. Casel was a guest artist in the Smithsonian Institution's production of "Duke Ellington's Great Ladies of Song," as well as the recording of "The Drummer's Path" (Sule Wilson). Currently, she is co-director of First World Productions, a cultural and educational organization in the performance arts.

**Shirley Childress Johnson** is a professional Sign Language interpreter. Having learned American Sign Language (ASL) from her Deaf parents, she has over twenty years experience providing ASL interpreting services in a wide range of life situations, including employment, education, law, health and performing arts / music. She holds a Bachelor's Degree in Deaf Education and is a certified member of the Registry of Interpreters for the Deaf, Inc. Shirley teaches ASL classes and conducts master workshops on interpreting music for the Deaf.

**Aisha Kahlil** joined the group in 1981. With experience in jazz singing and knowledge of African dance and song performance traditions, she moved the ensemble into new ground in its exploration with vocal improvisation. She is Sweet Honey's strongest blues singer, a genre of song she had not previously explored before coming to the group. Some of their most innovative and experimental work occurs in the performances of her compositions, including "Fulani Chant" and "Wodaabe Nights." In 1994, Kahlil was named "Best Soloist in Contemporary *A Capella* Music" for her vocal performance of "See See Rider" and "Fulani Chant" on the recording "In This Land" (EarthBeat! Records). In her work as a performing artist and master teacher in voice and dance, Kahlil specializes in the integration of traditional and contemporary forms of music, dance and theater. She is co-director of First World Productions with Nitanju Bolade Casel.

**Carol Maillard** was born in Philadelphia, PA, and attended The Catholic University of America in Washington, DC. Although she received a scholarship in violin performance, her love of theater and performing led her to the Drama Department and soon after graduation, Carol became involved with a new and innovative theater company, the DC Black Repertory Company. Sweet Honey In The Rock was born out of a vocal workshop taught there by Bernice Johnson Reagon. Carol is a founding member of the group. Acting is her first love and since she has been in New York City, she has been blessed to perform on and off Broadway, in commercials, industrial films and on TV. Her theater credits include *Eubie*, *Comin' Uptown* (with Gregory Hines), *Don't Get God Started* (with BeBe and Marvin Winans), *Home, Spunk, Forever My Darlin'*, *Zooman and the Sign*, and *Betsey Brown*. Carol has done several companies of *For Colored Girls... Who have Considered Suicide when the Rainbow is Enuf* under the direction of Oz Scott. Her television credits include *For Colored Girls...* (Oz Scott, Director) and *Halleluia* (Charles Lane, Director) for American Playhouse on PBS. Carol has had the good fortune to work as a vocalist with Max Roach and to record with Horace Silver on his Blue Note recording *Music of the Sphere*. Most recently, she was featured at Carnegie Hall in concert with Betty Buckley. Carol resides in New York City with her son Jordan.

**Bernice Johnson Reagon**, composer and songleader in the nineteenth century Southwest Georgia choral tradition, founded Sweet Honey In The Rock in 1973. A historian and scholar, Dr. Reagon is Distinguished Professor of History at the American University and Curator Emeritus at the Smithsonian Institution, National Museum of American History. Her numerous publications include "We'll Understand It Better By and By: African American Pioneering Gospel Composers" (Smithsonian Press, 1992), "We Who Believe in Freedom: Sweet Honey in the Rock... Still

on the Journey" (Anchor Books, 1993) and a book chronicling the history of Sweet Honey In The Rock, for which she served as editor.

Dr. Reagon has served as consultant composer and performer for several film and video projects, including two award-winning programs for PBS, *Eye on the Prize* (Blackside Productions) and *We Shall Overcome* (Ginger Productions). Dr. Reagon conceptualized the National Public Radio and Smithsonian Peabody Award winning radio series "Wade In The Water: African American Sacred Music Traditions." A 1989 recipient of the MacArthur Fellowship, Reagon was awarded the Presidential Medal and the 1995 Charles Frankel Prize for outstanding contribution to public understanding of the humanities, by the National Endowment for the Humanities. In 1996, Reagon received an Isadora Duncan award for the score to *Rock*, a ballet directed by Alonzo King for Lines Contemporary Ballet Company.

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## Recommended Recordings Sweet Honey in the Rock

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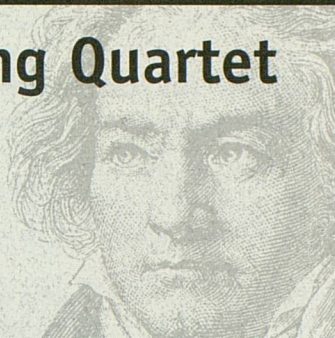
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# American String Quartet

Peter Winograd, *Violin*  
Laurie Carney, *Violin*  
Daniel Avshalomov, *Viola*  
David Geber, *Cello*



## **Program**

Sunday Afternoon, March 28, 1999 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

*Ludwig van Beethoven*

### **String Quartet in f minor, Op. 95, "Serioso"**

Allegro  
Menuetto  
Andante cantabile  
Allegro

*Samuel Barber*

### **String Quartet, Op. 11**

Molto allegro e appassionato  
Molto adagio  
Molto allegro (come prima)

## INTERMISSION

*Beethoven*

### **String Quartet in B-flat Major, Op. 130**

Adagio ma non troppo; Allegro  
Presto  
Andante con motto, ma non troppo  
Alla danza tedesca: Allegro assai  
Cavatina: Adagio molto espressivo  
Finale: Allegro

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Special thanks to Ed Surovell for his continued and generous support of the Beethoven the Contemporary Series and this performance of the American String Quartet.

This project is also made possible in part by a grant from the Lila Wallace – Reader's Digest Arts Partners Program, which is administered by the Association of Performing Arts Presenters.

Additional support for this performance is made possible by the National Endowment for the Arts and media partner, Michigan Radio.

This concert is part of the Chamber Music America's "A Musical Celebration of the Millennium."

Special thanks to Steven Whiting for his Pre-performance Educational Presentation.

The American String Quartet is represented by Melvin Kaplan, Inc.

The American String Quartet records for CRI, Musical Heritage, Nonesuch, New World, and MusicMasters.

**Large print programs are available upon request.**

## String Quartet in f minor, Op. 95, "Serioso"

Ludwig van Beethoven  
Born December 15 or 16, 1770 in Bonn  
Died March 26, 1827 in Vienna

Beethoven's *String Quartet in f minor*, Op. 95, is the only quartet for which the composer himself supplied the subtitle. There is no doubting the work's seriousness, but one wonders why the "Serioso" label should apply to this particular quartet when so many of his earlier (and later) compositions are at least equally as solemn. Perhaps in this case he felt the music's emotions more personally, as he wrote it just after breaking his engagement to Thérèse von Brunswick (leading to a period of despondence during which he confessed to suicidal thoughts). It has been described as "the bitter fruit of a barren year."

The opus number may be misleading, as it was assigned when the quartet was published in 1816, though it was written in October 1810, just after the composer's Op. 74 quartet. It is one of the first works Beethoven ever dedicated to a friend from the middle class (Niklaus Zmeskall von Domanovecz) rather than an aristocratic patron.

The quartet is extremely short, but this comes from a compression and intensification of expression; it is decidedly not a miniature. The first movement is one of the shortest Beethoven ever wrote. It alternates anger and tenderness in terse statements, made all the more compact by the lack of an exposition repeat and no real development section. In both key and tormented inspiration it resembles the composer's famous "Appassionata" sonata, whose first movement ends in a similar fashion with an exhausted *pianissimo*.

The warm cantabile melody of the second movement is in the remote key of D

Major. But while the key is distant, the theme is a rhythmic augmentation of a motif from the first movement (a cyclic connection that is relatively rare in Beethoven's music). A brief fugato passage forms the central section before the opening theme returns, elaborated.

After a transitional diminished-seventh chord, the third movement follows without a pause. Characterized by sudden dramatic silences and energized dotted rhythms, it recalls the anguished passages of the first movement. Melvin Berger has described the middle section as being like "a solemn chorale or a grim march," and though no part of the quartet could be called frivolous, it is most likely this passage, which carries the "serioso" indication in the score, that gave the work its subtitle.

The finale begins in a melancholic mood that gradually becomes more restless and stormy. An abrupt change from minor to major harmony leads to a sprightly conclusion that many have suggested symbolizes Beethoven's fortitude in the face of adversity, or the triumph of the human spirit. But this ending seems rather lightweight and brief for such profound interpretations. Indeed, in the context of the preceding anguish, the carefree conclusion is emotionally disturbing in its own way.

*Program note by Luke Howard.*

## String Quartet, Op. 11

Samuel Barber  
Born March 9, 1910 in West Chester, PA  
Died January 23, 1981 in New York

Samuel Barber began composition of his *String Quartet*, Op. 11, considered one of his finest works, while in Europe during the summer of 1936 when he and Gian Carlo Menotti were living in a bucolic Tyrolean mountain cottage. The first two movements



were completed in the cottage, while the third movement was composed in the Fall when Barber returned to the American Academy in Rome. It was there that the Quartet was premièred by the Pro Arte Quartet on December 14, 1936. This final movement subsequently had a thorny history: Barber, dissatisfied, withdrew the work for revisions several times and eventually for a complete rewriting. The Quartet, in b minor, finally assumed an untraditional three movement form: the first a sonata, the second a song, and the third a brief recapitulation of material from the first movement forming a coda to the work. The Quartet, with its "new" third movement, was first performed by the Budapest Quartet in 1943.

The second movement "Molto adagio" in its orchestral arrangement, *Adagio for Strings*, has become not only Barber's most well known work but one of the most performed and recorded pieces of all twentieth-century music. Due to its elegiac beauty and accessible style, the "Adagio" exists in many arrangements such as for organ, chorus, clarinet choir and woodwind choir. The entire Quartet is composed in Barber's diatonic and tonal style. Virtually untouched by the revolution in music going on around him, Barber's style, fully formed in his early works, continued throughout his life to be related more to nineteenth century romantic tradition than to the turbulent modern movement of the twentieth century.

*Program note by Vivian Perlis.*

## **String Quartet in B-flat Major, Op. 130**

Ludwig van Beethoven

At the première of Beethoven's *String Quartet in B-flat Major*, Op. 130, on March 21, 1826, the composer decided not to attend the per-

formance in person, and waited in a nearby tavern. When Karl Holz, the second violinist in the Schuppanzigh Quartet came to him to report on the work's reception, he told the composer that the audience insisted on encores for the second and fourth movements. Beethoven replied, "Yes, these delicacies! But why not the fugue?" Then, after a moment's thought, he remonstrated, "Cattle! Asses!" The Quartet's fugal finale had proven inscrutable to the performers and audience alike. Later, the publisher asked Beethoven to compose another finale more suited to the rest of the Quartet. He agreed (perhaps encouraged by the offer of extra money), and the Quartet was published with this new finale the following year. The original ending was later published separately as the *Grosse Fuge* (Great Fugue), Op. 133. But in the process, Beethoven's original concept had been compromised. Separately, the revised Quartet and the *Grosse Fuge* are still monumental achievements, but when re-combined as the composer originally intended, they take on an even more impressive significance.

The Op. 130 quartet is the last of the three quartets written for Prince Galitzin, though it was the second published. The two earlier quartets for Galitzin (Op. 127 and Op. 132) also had passages of fugal writing, so it's not surprising that the composer should have included a fugue in the last one. No one expected, though, that it would be so long and relentlessly complex, or that it would come after an extra scherzo and slow movement had already been added to the quartet. The audience's lack of enthusiasm for the fugue at the work's première may simply have been a lack of patience. But the work has subsequently earned a reputation for being "difficult," requiring some extra effort or particular insight in order to be understood. While patience does help, Beethoven never intended his music to be intentionally difficult,

and neither the quartet nor the fugue are beyond the comprehension of those willing to hear.

The first movement opens with an *Adagio*, but it is not a slow introduction as such. Just after the *Allegro* proper begins, the *Adagio* returns, and the juxtaposition of two contrasting tempi (rather than contrasting motifs or keys) proves to be an essential aspect of the movement's musical argument. The tempo variations are especially prominent in the development section and the coda.

The "Presto" that follows is extremely short, though still a fully-fledged Scherzo and Trio in form, complete with a somewhat leisurely retransition to the Scherzo. It shows Beethoven's wit and charm, and his facility for constructing cheerful dance-like music from repetitions of short melodic cells.

The third movement "Andante," neither slow nor fast, smoothly elides melancholy with naïve mirth. Though the pulse is leisurely, the rhythms trip along lightly. This movement avoids the depths of emotion in which the composer occasionally indulged in his slow movements.

The second scherzo—a brief *Alla danza tedesca* (in the style of a German dance)—is a swaying, rhythmic *Ländler*, with a central section that continues the rustic flavor. Originally intended for the Op. 132 quartet, it was transposed to G for this quartet: a key somewhat related to the tonic B-flat, but curiously distant from the D-flat of the preceding "Andante." At the return of the opening section, the melody is gradually fragmented measure by measure, but is quickly reconstituted before the final cadence.

The "Cavatina" is an example of Beethoven's "interior music": intense, taciturn, but filled with an eloquence that verges on the spiritual. Karl Holz wrote of this movement, "never did his music breathe of so heartfelt an inspiration, and even the

memory of this movement brought tears to his eyes."

With its alternate sonata-rondo conclusion, the Op. 130 quartet is a delightful divertimento, a loose collection of movements surveying a variety of affective passions. Despite some of the contradictions of the earlier movements, the piece is resolved in a mammoth paean not just to Beethoven's music, but to all music.

*Program note by Luke Howard.*

**T**he American String Quartet celebrates its twenty-fifth anniversary in the 1998-1999 season with a tour that includes concerts in all fifty states, a performance at the Kennedy Center in Washington, and two European tours. In the years since its inception, the Quartet has achieved a position of rare esteem in the world of chamber music. On annual tours that have included virtually every important concert hall in eight European countries and across North America, the Quartet has won critical acclaim for its presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartok and Mozart, and for collaborations with a host of distinguished artists.

Resident Quartet at the Aspen Music Festival since 1974 and at the Taos School of Music since 1979, the American also has ongoing series at the University of Michigan and the Orange County Performing Arts Center in California. The Quartet is credited with broadening public awareness and enjoyment of chamber music across North America through educational programs, seminars, broadcast performances, and published articles. It was one of the first ensembles to receive a National Arts Endowment grant for its activities on college campuses. Its commitment to contemporary music has resulted in numerous commissions and

awards, among them three prize-winners at the Kennedy Center's Friedheim Awards.

Quartet-in-Residence at the Manhattan School of Music in New York since 1984, the members of the Quartet were previously on the faculty of the Peabody Conservatory (where they initiated the program of quartet studies) and in 1992 they served as resident ensemble for the Van Cliburn International Piano Competition.

The American String Quartet continues to reach a widening audience through its recordings most recently the complete Mozart Quartets for MusicMasters/Musical Heritage on a set of matched Stradivarius instruments, released in 1997-1998. The

Quartet's diverse activities have also included numerous radio and television broadcasts in fifteen countries, tours to Japan and the Far East, and performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra.

The four musicians studied at The Juilliard School, where the Quartet was formed in 1974, winning the Coleman Competition and the Naumburg Award that same year. Outside the Quartet, each finds time for solo appearances and recitals.

*This performance marks the American String Quartet's seventh appearance under UMS auspices.*



American String Quartet



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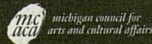
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# Trio Fontenay

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MICHAEL MÜCKE, *Violin*

JENS-PETER MAINTZ, *Cello*

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## Program

Tuesday Evening, March 30, 1999 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

*Joseph Haydn*

### **Trio in D Major, Hob. XV:24**

Allegro

Andante

Allegro ma dolce

*Maurice Ravel*

### **Trio in a minor**

Moderé

Pantoum: Assez vif

Passacaille: Très large

Finale: Animé

I N T E R M I S S I O N

*Piotr Ilyich Tchaikovsky*

### **Trio in a minor, Op. 50**

Pezzo elegiaco: Moderato assai; Allegro giusto

Theme and Variations

Theme: Andante con moto

Variation I: Cantabile

Variation II: Più mosso

Variation III: Allegro moderato

Variation IV: L'istesso tempo

Variation V: L'istesso tempo

Variation VI: Tempo di Valse

Variation VII: Allegro moderato

Variation VIII: Fugue: Allegro moderato

Variation IX: Andante flebile, ma non tanto

Variation X: Tempo di Mazurka

Variation XI: Moderato

Variation finale e Coda: Allegro risoluto e con fuoco

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### Trio in D Major, Hob. XV:24

Joseph Haydn

*Born March 31, 1732 in Rohrau, Lower Austria*

*Died May 31, 1809 in Vienna*

The piano trios of Haydn are really keyboard sonatas with string accompaniment. That is what Haydn himself called almost all of them, and that is how they were perceived by audiences at the time. The violin often shares the leading role with the piano; but cellists sometimes complain that all they get to do is double the bass line played by the piano left hand. While the cellists may not receive glamorous solo opportunities in the Romantic sense, however, they are challenged in a different way. Direct descendants of the Baroque continuo practice, Haydn's cello parts require the player to have a quite sophisticated sense of blending and ability to shape musical phrases.

If one compares the texture of Haydn's mature trios to the past rather than to the future, it becomes immediately clear how much progress had been made during the Viennese master's lifetime. In fact, the relationship of the three instruments is far from being uniform. Their rhythmic interaction changes by the moment, and the process that would lead to the full emancipation of the two string instruments in the trios of Mozart and Beethoven has definitely begun. In terms of both quantity and quality, the forty-odd piano trios deserve to stand alongside the symphonies and string quartets as one of Haydn's most important genres. It is a form he cultivated throughout his life, especially during his two trips to London (1791-92 and 1794-95) which marked the zenith of his artistic career.

The present trio is one in a set of three that Haydn wrote in 1795, shortly before leaving London for the last time. (Another member of the set is the G-Major trio famous for its Gypsy finale, "Rondo all'Ongarese.") These trios were dedicated

to a lady named Rebecca Schröter, the widow of a prominent German-born musician in London, with whom Haydn had a love affair during his sojourn there. (He later told one of his biographers that he would have married Mrs. Schröter if he had been single. His marriage was notoriously unhappy; his wife had not accompanied him to London.) Many of Rebecca Schröter's passionate love letters to Haydn have survived and been published by H.C. Robbins Landon in 1959.

This trio and its two companions, then, must have been particularly close to Haydn's heart. They are exceptionally inspired pieces, with many individual features that show that Haydn did not follow any particular pattern when writing these works. The D-Major work is remarkably concise, with a "regular" *allegro* for a first movement followed by two shorter, interconnected movements. The word "regular" has to be placed in quotation marks because, although the classic outline of the sonata form (with exposition, development and recapitulation) is respected, the character of the themes and the modulation scheme reserve many surprises. The most obvious of these are the many unexpected rests that leave the listener in suspense before the music continues, often in a completely new harmonic direction. The second movement explores a single musical idea, taking it to several keys before repeating it in the original d-minor tonality (with the melody in the bass this time). The movement ends on an "open" dominant chord that resolves, without pause, into the third movement, marked "Allegro, ma dolce." The finale is in the form of a minuet, although it is not so designated. The graceful first theme is followed by a stormier middle section revisiting the key of d minor (a "trio" within a Trio, as it were) before the return of the minuet.

## Trio in a minor

Maurice Ravel

*Born March 7, 1875 in Ciboure, Basses-Pyrénées, France*

*Died December 28, 1937 in Paris*

During the 120 years that separate the Haydn and Ravel works on this program, a lot of water had flowed under the bridge. The three instruments had become absolute equals in terms of thematic importance and technical demands; Beethoven, Schubert, Mendelssohn, Brahms (and Tchaikovsky) had carried the genre to unsuspected heights. For Ravel, to turn to the piano trio was to embrace a time-honored classical genre, something he did only exceptionally, as in the early *String Quartet* or the late *Piano Concerto in G* (the *Concerto for the Left Hand* is a rather special case). Yet, for all the harmonic and coloristic innovations he had introduced, Ravel felt the need (perhaps to an even greater degree than Debussy) to reconnect with the past. He often aimed to recreate, with modern means, the classical balance and lightness he so admired in the works of Mozart.

He never did so with more success than in the *Piano Trio* which, despite its daunting technical difficulty, is a model of elegance and clarity. The exquisite lyricism of its themes and the transparency of the writing quickly established the work as a classic.

The overall form of the *Piano Trio* may be classical, but there is something rather unusual in each of its four movements. The first is in an irregular meter (*one-two-three one-two one-two-three*). This lilting pattern carries a simple and graceful melody that is, however, treated with all the lush colors Ravel had invented in his impressionistic piano works (*Miroirs, Gaspard de la Nuit*). The second movement bears the unusual title "Pantoum." This word is of Malay origin and refers to a poetic form in which the second and fourth lines of a four-line stanza

are repeated as the first and third lines of the next stanza. This form had been adopted by several French poets of the nineteenth century including Hugo and Baudelaire. Ravel ingeniously applied this principle to music by the use of two alternating themes (standing for lines) recurring according to the same logic, their place within the larger structure (the would-be equivalent of the musical stanza) always changing. The middle section is remarkable for its simultaneous combination of two meters: 4/2 (slower-moving chorale melody in the piano) against 3/4 (motif in a faster tempo, derived from the first theme, played by the strings).

The third movement is a "Passacaille" (the word implies, in this case, variations on a bass melody). The slow melody, first heard in the lowest register of the piano, is constantly repeated, taken to higher octaves, and varied. The rich and brilliant finale has an irregular meter (5/4 and 7/4 alternating), like the first movement (the two main themes are even related, though distantly). "The emphasis in this movement, and indeed throughout the work, is on color and contrasts in timbre and rhythmic variety," writes Rollo H. Myers in his 1960 monograph on the composer. In a final bow to classical tradition, Ravel turned from the minor mode to the major in this last movement, to end on a joyful and triumphant note.

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## Trio in a minor, Op. 50

Piotr Ilyich Tchaikovsky

*Born May 7, 1840 in Kamsko-Votkinsk, Russia*  
*Died November 6, 1893 in St. Petersburg*

On two different occasions, Tchaikovsky turned to chamber music — a medium he did not use very often — when he was mourning the loss of friends and colleagues. In 1876, he wrote his *String Quartet No. 3* in memory of violinist Ferdinand Laub. Six years later, Nikolai Rubinstein passed away,

and Tchaikovsky poured his feelings into a composition written in a form he had never used before and would never use again: a piano trio.

The brother of Tchaikovsky's teacher, the celebrated Anton Rubinstein, Nikolai (1835-1881) was the founding director of the Moscow Conservatory and invited Tchaikovsky to teach there soon after the school opened its doors. As a pianist and conductor, he was a devoted friend to Tchaikovsky and an indefatigable champion of his music (even though he had rather unkind things to say about the Piano Concerto No. 1 when Tchaikovsky first showed it to him). His untimely death left a void in Tchaikovsky's life that was never filled.

The trio is in only two movements: a "Pezzo elegiaco" and a theme with variations. Yet it is not a short work: it runs about forty minutes in performance. The idea of a two-movement structure on a large

scale may have come from Beethoven's last piano sonata (Op. 111) but otherwise the two works have little in common. Tchaikovsky's first movement begins with a memorable melody shared by the cello and the violin and repeated by the piano. The outlines of the sonata form are respected, but the tempo and character changes are so great and the modulation schemes are so complex that the movement cannot be described in terms of traditional patterns. Expressive lyrical moments alternate with pesante (weighty) chordal passages according to logic that is, in true Romantic fashion, more emotional than structural in nature. One of the most poignant moments is the recapitulation when the opening melody returns in the original key but at half the original tempo. After a final dramatic outburst, the end of the movement resumes the elegiac tone of the beginning as the opening melody is played by the piano in augmented (considerably lengthened) note values.

The theme of the second-movement variations, introduced by the piano alone in E Major, is peaceful and lyrical. The variations, twelve in number, become increasingly complex. Only the first five are variations in the classical sense, embellishing the melody, giving it different rhythmic shapes and passing it back and forth between the instruments. Starting with "Variation VI," we hear a succession of short character pieces including a waltz, a fugue, a "Romanza"-type slow movement, and a mazurka. The final variation, with its elaborate coda, is almost a separate movement in itself, originally intended as a full-fledged sonata form (though Tchaikovsky authorized a major cut to be made). The music reaches a brilliant climax after which the elegiac theme of the first movement returns, ending the trio on a lugubrious note.

*Program notes by Peter Laki.*



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Trio Fontenay

Since its formation in 1980, **Trio Fontenay** has been lavishly praised by critics for their technical excellence, richness of tone, and depth of interpretive imagination.

Inspired by their early study with the Amadeus Quartet, the ensemble performs throughout Europe, North and South America, Australia and the Far East. They are regularly welcomed in London, Munich, Hamburg, Berlin and Amsterdam, and were named "Trio-in-Residence" at Paris' Théâtre Chatelet. In 1995/96 they performed the complete Beethoven cycle at Paris' Théâtre Chatelet, London's Wigmore Hall, Berlin's Schauspielhaus, Amsterdam's Concertgebouw, and in Munich, Cologne and Hamburg.

In North America, the Trio has played at Carnegie's Weill Recital Hall, and has made return appearances in Montreal, Toronto, Buffalo, Kansas City, Houston and Pasadena. In North America they appeared in Kansas City, San Juan, Chicago, at the State University of New York-Purchase, and

Wayne Center for the Arts in Wooster, OH. In the 1998/1999 season, the Trio performs in Dallas, Berkeley, and College Park among others, and makes return appearances in Ann Arbor, Montreal, Phoenix, Albany, and Worcester.

The 1998/1999 season welcomes cellist Jens Peter Maintz to the Trio Fontenay. Mr. Maintz won the "Castello di Duino" competition in 1990, and the ARD Competition (cello category) in Munich in 1994. He has also been solo cellist with the Deutsches Symphonie Orchester-Berlin under Vladimir Ashkenazy since May 1995.

Trio Fontenay has recorded for Denon, EMI Electrola, and Teldec, where the Trio has just signed another five-year exclusive contract. Their recording of the Beethoven Piano Trios for Teldec received the 1994 *Preis Der Deutschen Schallplatten-dritik*, the German Record Critics Award. They have recorded the complete piano trios by Brahms, Mendelssohn, Mozart, and Dvořák, as well as works by Ives, Schumann, and a Ravel/Debussy/Fauré disc. Their second recording of the Schubert Trios was released by Teldec in the spring of 1997.

The name "Fontenay" was chosen for two reasons: first, it is the old French translation for "source" and "fantasy"; and second, it is the name of the street near the Hamburg Conservatory where the ensemble first met to practice. The Trio Fontenay has won numerous awards and competitions in Europe.

*Tonight's performance marks the Trio Fontenay's second appearance under UMS auspices.*

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Sat, Apr 10 8 P.M.

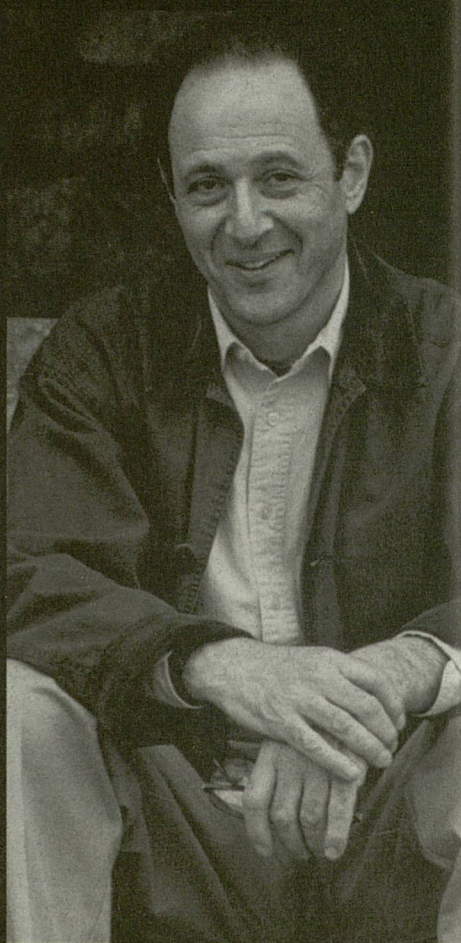
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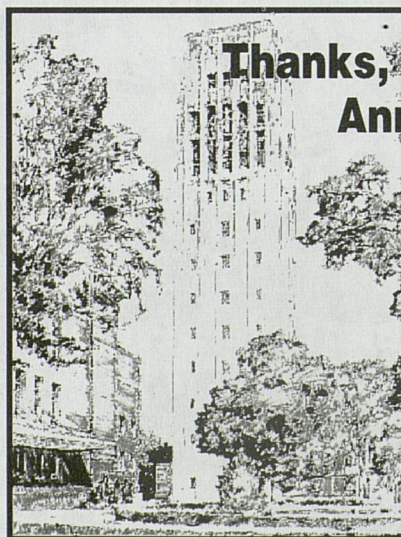
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*Note: This dinner will be held in the Power Center.*

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Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe Romero <i>Pre-performance dinner</i>
Wed. Mar. 24	The Tallis Scholars <i>Pre-performance dinner</i>

Package price \$50.00 per person (tax & tip incorporated) includes guaranteed dinner reservations (select any item from the special package menu, which includes entree, soup or salad, soft beverage or coffee, and fruity Italian ice for dessert) and reserved "A" seats on the main floor at the performance for each guest.

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Package price ranges from \$200 to \$225 per couple depending upon performance (subject to availability) and includes two nights stay, breakfast, high tea and two priority reserved tickets to the performance.

## The Bell Tower Hotel & Escoffier Restaurant

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Sat. Jan. 16	<i>The Gospel at Colonus</i>
Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCEsion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
Fri. Mar. 12	Abbey Lincoln
Sat. Mar. 20	Alvin Ailey American Dance Theater
Fri. Mar. 26	Sweet Honey in the Rock

Package price \$209 per couple (not including tax & gratuity) includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

## Gratzi Restaurant

326 South Main Street  
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Mon. Jan. 18	<i>The Gospel at Colonus</i> Pre-performance dinner
Tue. Feb. 23	Kodo Pre-performance dinner
Sun. Mar. 28	American String Quartet Post-performance dinner
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis Pre performance dinner

Package price \$60 per person includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

## Weber's Inn

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Thur. Jan. 28	American String Quartet Pre-performance dinner
Thur. Mar. 11	James Galway, flute Pre-performance dinner
Fri. Mar. 19	Alvin Ailey American Dance Theater Pre-performance dinner
Sun. Apr. 25	NHK Symphony Orchestra of Tokyo Post-performance dinner

Package price \$139 for a single and \$213 for a double, deluxe standard (king or queen) includes overnight stay, guaranteed reservations for a pre- or post-show dinner (select any entree from the special package menu, non-alcoholic beverage, and dessert, includes taxes & tip) and reserved "A" seats on the main floor at the performance.

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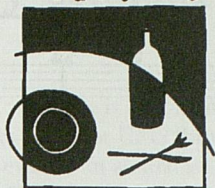
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 this current season. In addition to fundraising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 734.936.6837 for information.

## Group Tickets

Many thanks to all of you groups who have joined the University Musical Society for an event in past seasons, and a hearty welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 8,300 people, from as far away as California, came to UMS events as part of a group, and they saved over \$40,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events like Wynton Marsalis, Itzhak Perlman, David Daniels, Evgeny Kissin, and the Chicago Symphony Orchestra.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 10 or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

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The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye Norman and Garrick Ohlsson.

This season's Ford Honors Program will be held Saturday, May 8. The recipient of the 1999 UMS Distinguished Artist Award will be announced in January.



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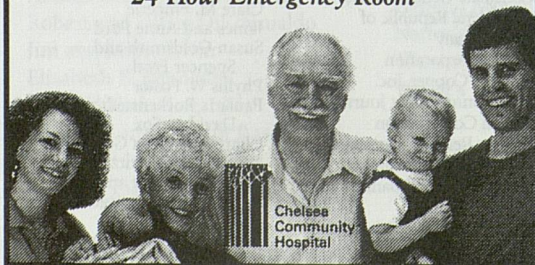
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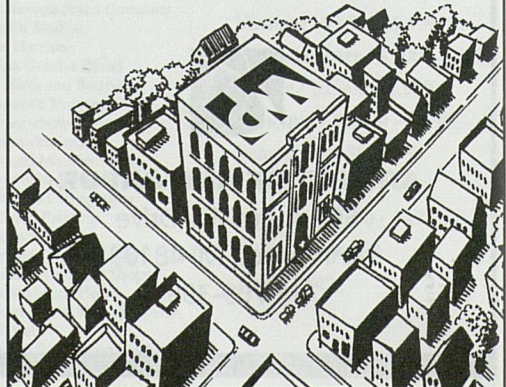


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